

n-1 chant.

Gusman d'Alfarache

13. parties.



avec le chant.



Gusman D'Alfarache

Chant

chant. 1.
premiers V. 2.
seconds V. 2.
Alto 1.
Basser. — 2.
clarinette 2.
Cor 2.
basson 1.



13 parties
avec le chant

N^o 1 En quel état renvoyez-vous Gutzman
d'Alfarache!

Gutzman

toujours dit-on le plaisir

nous transporte quand on revoit son pays,

les parents; mais quand tous deux nous ont

mis à la porte, les souvenirs ne sont pas

bien touchants. J'ai du soin de me suffire

à moi-même, du monde je suis citoyen

oui ma famille est aux lieux où l'on

m'aime et mon pays partout où je suis

bien et mon pays partout où je suis bien.

me et mon pays partout où je suis bien et mon pa.

ys partout où je suis bien.

No 3 mais pour se reposer on n'offense personne

Gusman

Si comme un sage
se prétend, cette vie est une comédie
remplissons nos rôles gaiement et chantons
Jusques au dénouement! faut-il donc être
fier d'un emploi ou se ne doi qu'un seul
instant paraître aujourd'hui maître hier
valet. Demain peut-être ou monarque ou
sujet? mais, chefs, soldats rois et prêtres
ne faut-il pas arriver à la tombe? plus
de héros plus de rivaux..., la toile tombe
nous sommes tous égaux

N^o 3 il est arrivé hier, et loge en cette auberge

L'édricille

Dans un instant la

noce doit se faire n'y pensons plus

Crois-moi, c'est le plus sûr, et tu ne

comptes pas t'espérer, être invité par

le futur être invité par le futur

Gustave

L'hymen est un banquet sans doute

ou seul doit siéger le mari; mais que de

gens sans qu'il s'en doute viennent dîner

chez lui viennent dîner chez lui

Allegro Désespérerais-tu de mon étoile ?

Quand même *fin*
N'ai-je jamais trompé
dans mes oracles ? auprès de moi fraindrais-
tu le destin ; et devons^{nous} regarder les obs-
tacles, quand la fortune est au bout du
chemin quand la fortune est au bout du
chemin ? en pareil cas c'est moi seul que
j'écoute sans calculer quel sort m'est
réservé sans calculer quel sort m'est réservé
et je ne songe à mesurer la route que
lorsque je suis arrivé ~~et je ne songe à mesurer la~~
~~route que lorsque~~ je suis arrivé ~~que lorsque je suis arrivé~~

No 3 Qu'est-ce qu'il a mon habit ? il est bien
ouï mais il est déchiré
Pédalle

un bel habit est un
point nécessaire ne risquons rien sans un
pareil appui c'est par l'éclat qu'on trompe
le vulgaire on y voit mal quand on est
ébloui on y voit mal quand on est ébloui
qu'il se rencontre un défaut une tache
tout disparaît sous un manteau doré; mais
comment veux-tu qu'on les cache lors-
que l'habit est déchiré lorsque l'habit
est déchiré ?

en cor. ... Je t'ai défendu de me donner
le nom.

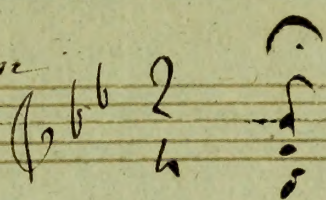
Gutman

tu sais bien qu'ici
mon attesse est ton égale en ce moment
se n'est pas perdre la noblesse que de
l'oublier un instant que de l'oublier un
instant perdre son nom c'est peu de chose
forte. c'est beaucoup moi se
toutien combien de gens s'ils fesaient
cette perte se trouveraient réduits a rien
combien de gens s'ils fesaient cette perte
se trouveraient réduits a rien

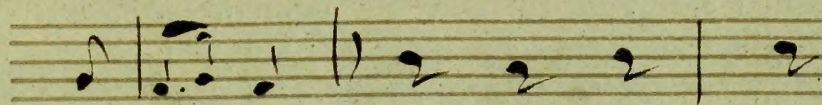
Fig

a qui le dites vous

Gulman



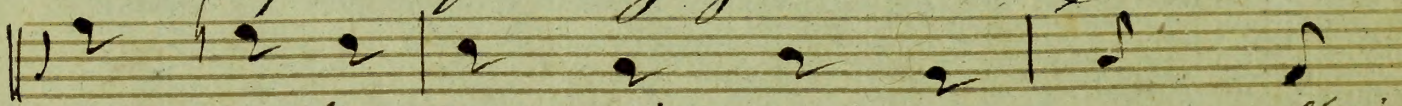
sous cette enveloppe



grossière j'eprouve mes ~~nombreux~~ sujets



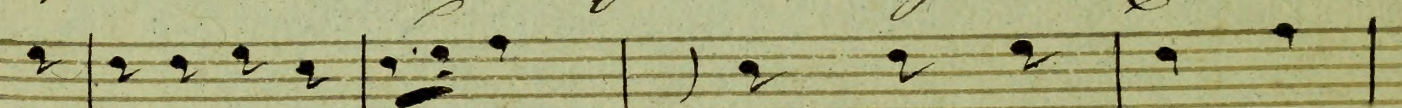
nombreux et pour juger leurs caractère



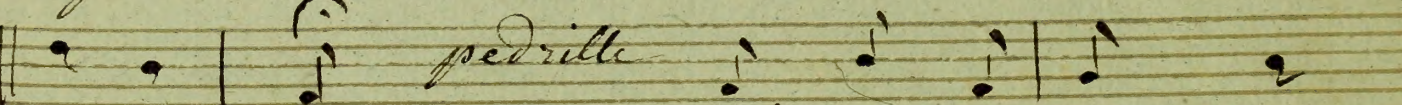
j'ai voulu tout voir par mes yeux j'ai



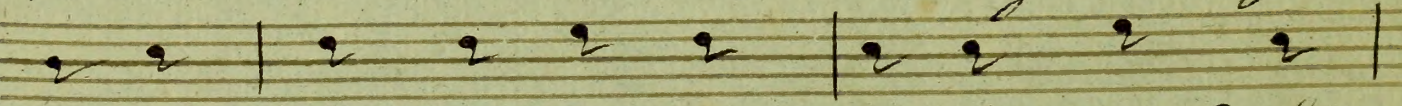
voulu tout voir par mes yeux crois mon



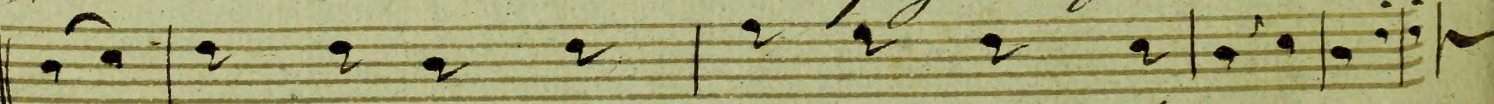
expérience extrême tous les hommes ne



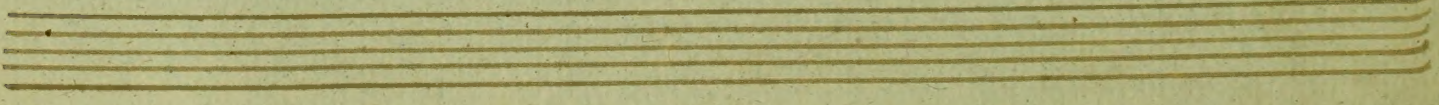
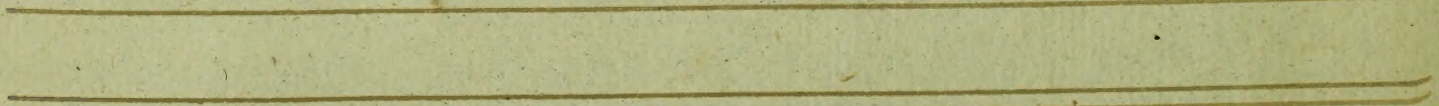
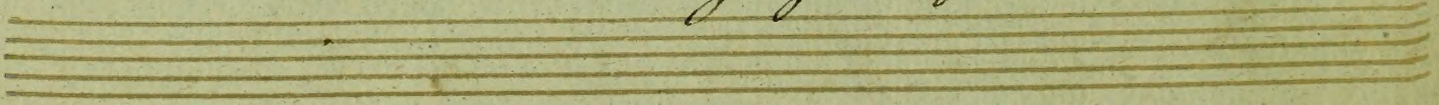
valent rien ah monseigneur je



le vois bien les a tous jugés par lui-



-même les a tous jugés par lui même



8 il l'a offert de bon cœur sans exiger
aucun paiement

Gulman



prends garde qu'il

ne connaisse la main qui le soulagea

perille

et qu'il l'ignore sans cesse ah

Je vous reconnais la oui celui que votre

atteste comble ainsi de ses bienfaits ne

s'en apperçoit jamais ne s'en apperçoit

jamais

nous ne logeons pas d'ordinaires en si
belles hotelteries

perille

pour nous votre

hotel est trop cher et nous aimons la pro-

menade par goût nous logeons en plein air

galman
demandez, a mon camarade qui nous

fuyons les grands repas sans qu'aucun de
nous soit malade. quelque fois nous ne

soupons pas demander a mon camarade

demandez a mon camarade

No 10 Jérôme inigo Cuittador n'est pas un
Juif: non Seigneurs Savatiers

Cuittador

e Morbleu, vous aller

me connaître puisque vous ne pouvez payer

chez moi vous parlerez en maître et vous loge-

rez au premier Je veux, j'entends que tous

mes gens a vous servir soient prompts et

diligents d'un malheureux lorsque je peux

faire le bien - l'or ne me coûte rien non
jamais je ne le regrette; par les bienfaits
je m'enrichis (à part) que j'en loge ainsi. Vingt
gratuits et ma fortune est faite et ma
fortune est faite et ma fortune est faite
No 11 Si les hommes sont frères, c'est pour s'obliger

Cuistador

Si j'ai plus que le
nécessaire partager est un devoir je crois
nous descendons tous du même père et nous
avons tous les mêmes droits le monde est une
famille entière qu'est-ce que
sans argent c'est qu'il faut que notre premier

père m'aît oublié dans son testament

fait qu'il faut que notre premier père m'aît
oublié dans son testament

no 12 mon cher hôte

Gulman, Pedrille cuittador // *Gulman*
mod Ce qu'on donne à l'indigen.

ce n'est jamais jamais perdu. Et le c'est sans qu'on y pense récompense.

La vertu Et le c'est sans qu'on y pense récompense la vertu récompense

La vertu récompense la vertu // *pedrille* 3
// avant peu vous pourriez con,

Gulman pedrille cuittador
notre que la probité // l'honneur // Et cetera // Et clair je comprends tout cela //

pedrille
aucun de nous ne vous paiera peut être mais ce sera

Gulman // pedrille // Cuittador // Gulman
ce sera le c'est qui vous paiera. // car // car // car // ce qu'on

Gustman

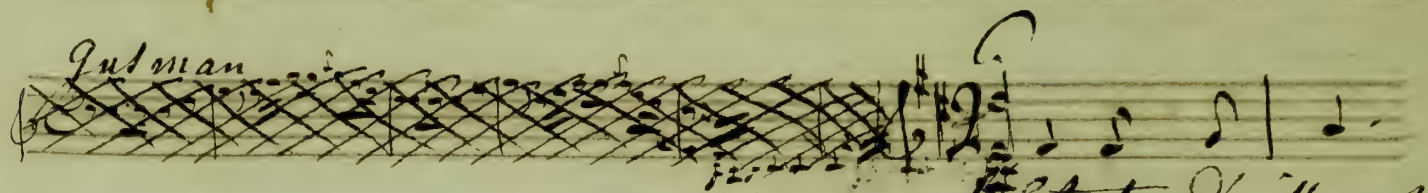
donne a l'indigence n'est jamais jamais perdu tot ou tard la provi den =
pedille
ce qu'on donne a l'indigence n'est jamais jamais perdu tot ou tard la provi
cristador
ce qu'on donne a l'indigence n'est jamais perdu tot ou tard

ce recompense la ver: tu tot ou tard la providen = ce recom
pense recompense la ver tu tot ou tard la providen se
la providence recompense la ver tu tot ou tard

pense la ver tu re-compense la ver tu re-compense la ver tu recom
pense la ver tu
recompense la ver tu

pense la ver tu re-compense la ver tu
recompense la ver tu

18 Montreut je suis un tailleur honnête homme



ne fait plus rien qui vaille tout dégenère
et Dieu sait à quel point, oui sur vingt
habits que l'on taille, à peine hélas gagne

et on un pourpoint

nos grands seigneurs devenus économes
ont comprimé l'élan de mes fileaux
enfin chacun dans le siècle ou nous
sommes s'arrache les morceaux s'arrache
les morceaux s'arrache les morceaux

1^{re} et mon gris camélot a le fuste au corps
déchiré et les manches pareilles

Mesquinaz

Comment oser
dans cet état rendre visite a ma future

gutsman

pour vous parer d'un vain éclat vous
derez trop a la nature abjurez un

art emprunté
gutsman ou la vérité seule

est belle
mesquinaz
s'estime fort la

vérité mais doit-on s'habiller comme el-
le mais doit-on s'habiller comme el-
le

le mais doit-on s'habiller comme el-
le

le

N^o 13 il ne m'en faut pas davantage

Gutman
Des demain

Vous voyez son attes - se qui pour vous

sur le champ s'interres - se vous avez

pour charmer son attelle votre esprit et

Surtout votre habit vous avez pour char-

-mer son attelle votre esprit et Surtout

votre habit

mesquin *gustman*

quoi vous croyez en conscience? // du

mesq
succès Je reponds d'avance // Je ne fais

plus de résistance J'obéis a son excellence //

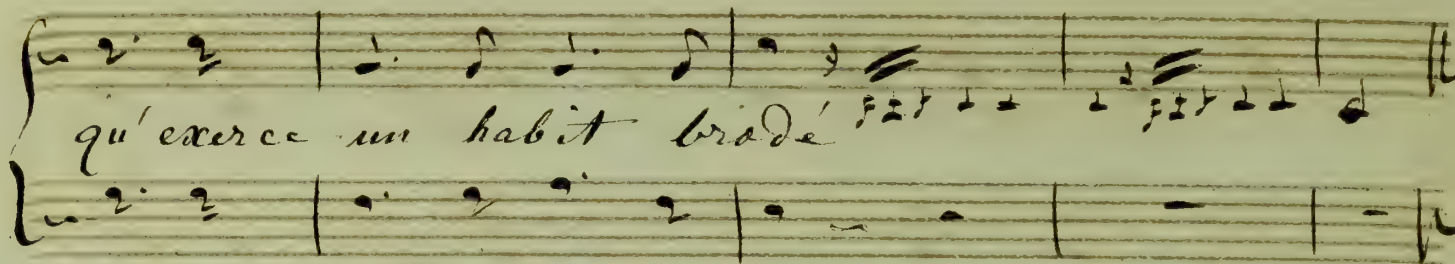
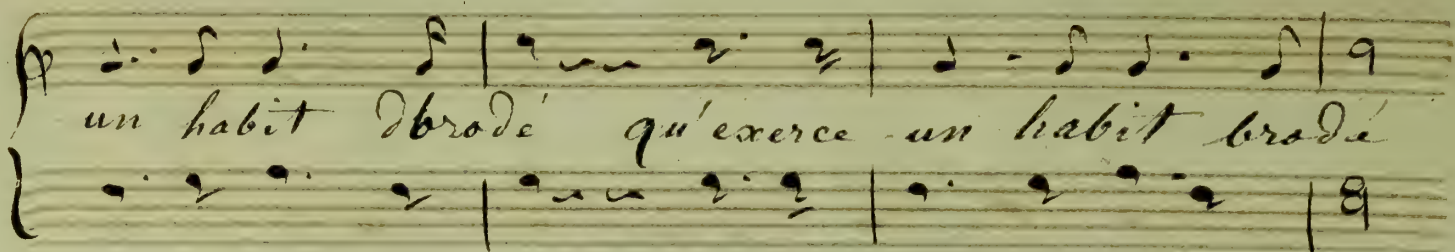
gustman et pedelle
ah pour nous quel heureux destin

Jusman

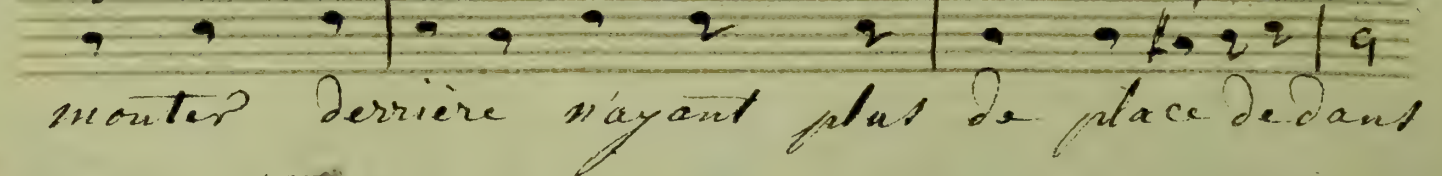
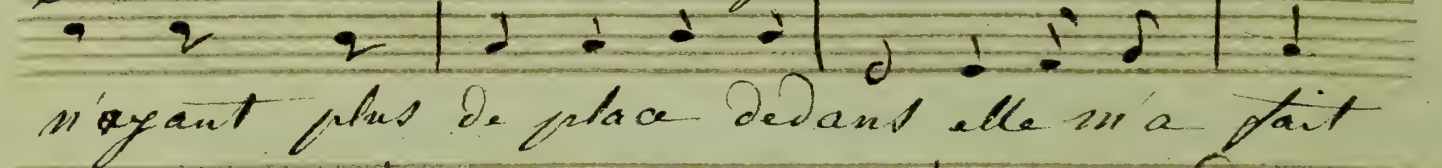
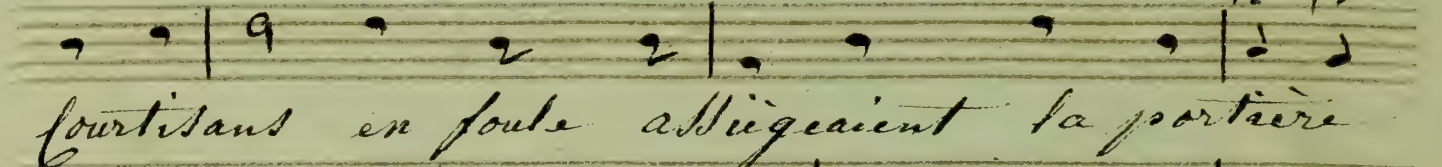
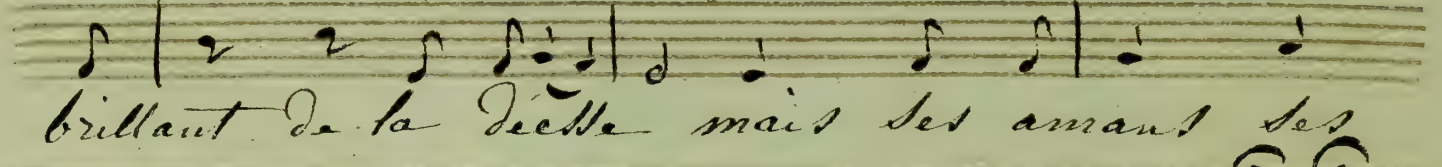
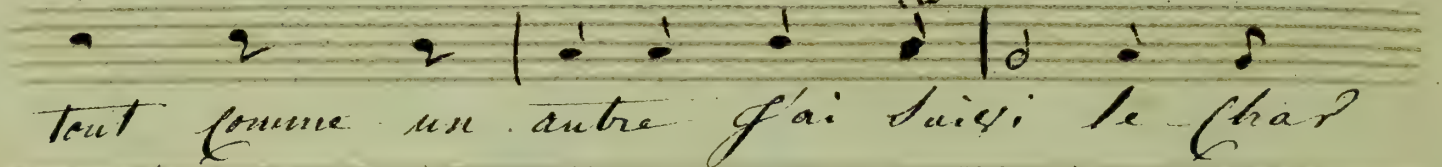
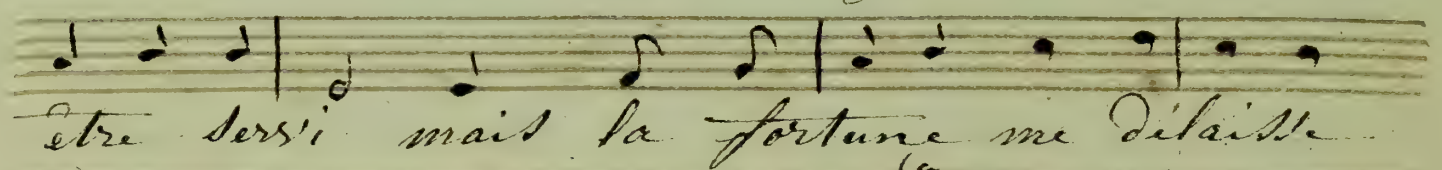
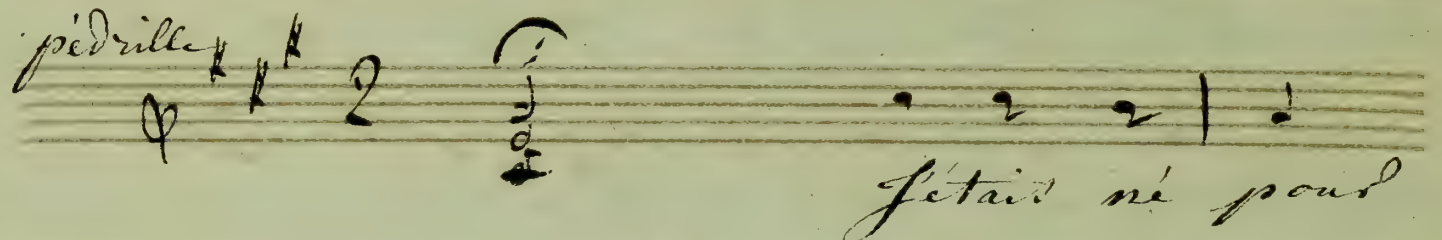
allons courage vite a l'ouvrage de mon
message tout me presage l'heureuse fin
quoi demain vous voyez son attel - - le qui
pour vous sur le champ s'interess - le vous
avez pour charmer son attelle - votre esprit
et surtout votre habit vous avez pour
charmer son attelle votre esprit et surtout
votre habit //

// ah l'heureuse circonstance notre sort est

decide et tout cede a l'influence qu'exerce



il n'y aurait plus de valets-de-chambre



elle ma fait monter derrière

Voilà c'est indigne de se jouer de ma sensibilité

Gulman

toi qui n'aimes

que le malheur dans tes plans le sort te

dérange et je m'en vais perdre ton cœur

cuistador

Monsieur jamais je ne change malgré

vos or votre grandeur comptez sur mon

cœur sur ma table quand il est heureux

le malheur n'en devient que plus respectable

quand il est heureux le malheur n'en devient

que plus respectable

N^o 18 Je vais te donner mes dernières instructions

chœur

pour cette
heureuse journée réveillez-vous tendre Époux
tout est prêt pour l'hyménée et l'on n'at-
tend plus que vous // *par garçon de la noce* qu'il est doux
d'être garçon d'la noce on tient les gants du
marie on fait avancer le farrotte
et puis l'on s'en retourne à pied pour

D C

cette *Le*
N^o 19 Je n'ai pas dit cela - comment comment

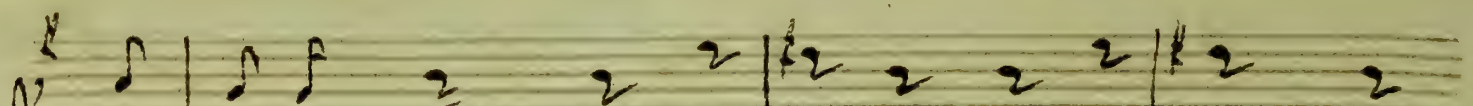
Cosine

quand vous
nous donnez l'un à l'autre dans l'hymen par

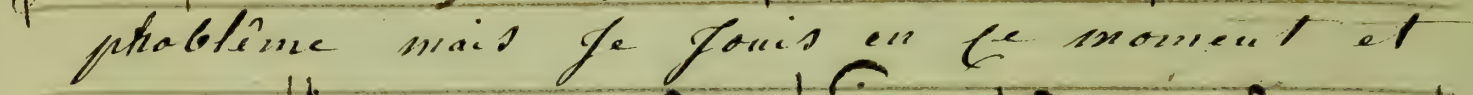
pt^{te}
Vous projettez c'est mon goût bien moins que
le vôtre que votre cœur a consulté de vous
plaire je suis jalouse et j'obéis à votre
loi oui c'est pour vous que je m'expose
Si vous pouviez l'aimer pour moi Si vous
pouviez l'aimer pour moi

No 20 Et oui le cher gutman (qui stable
l'amène
Gutman

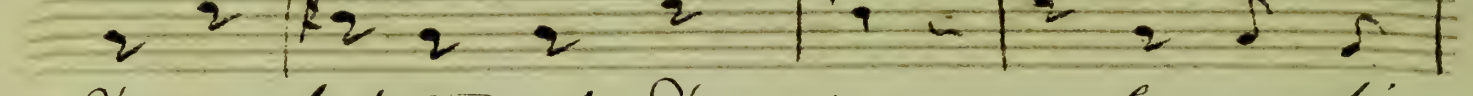
depuis dix ans
bertrand
j'étais absent // mais qu'avez vous donc fait
gutman
de grace // moi j'ai fait fortune // vraiment
gutman
le cher neveu ! que je s'embrasse // je puis
le dire hautement longtemps mon sort fut un



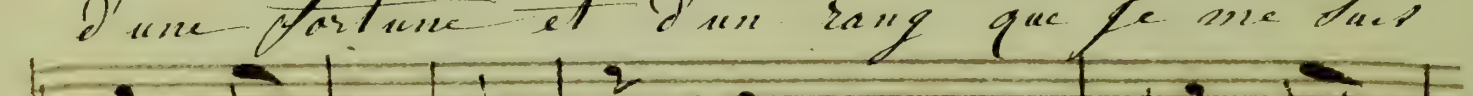
 problème mais je jouis en ce moment et



 d'une fortune et d'un rang que je me suis



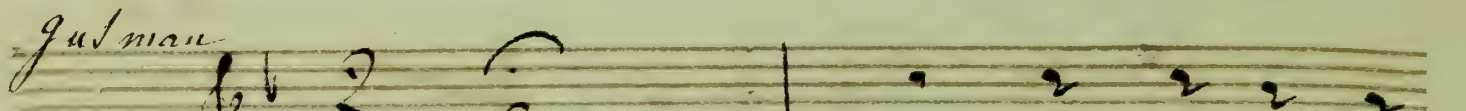
 faits moi-même - que je me suis faits moi-




 même


 Voulez-vous me permettre de lui faire mon compliment

Gulman




 que de grâces dans

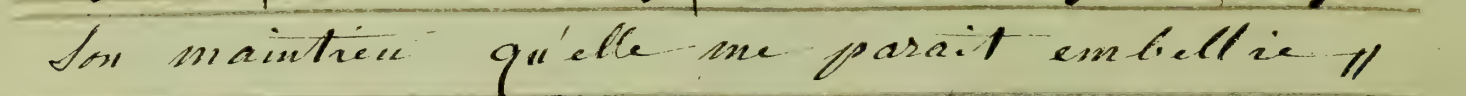


 son maintien qu'elle me paraît embellie //

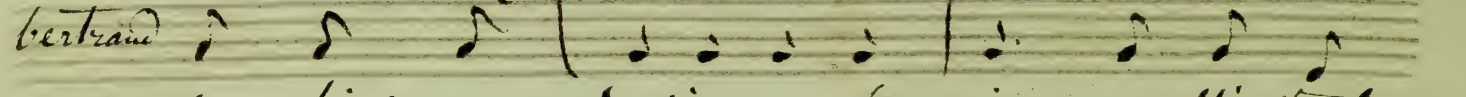
 bertrand



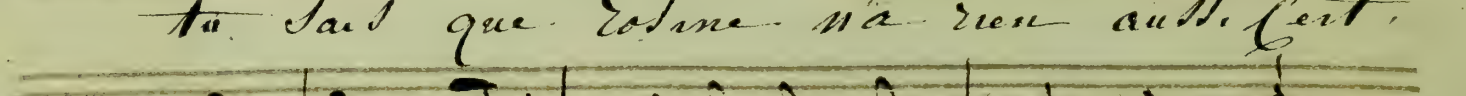
 ta. Sais que Rosine n'a rien aussi. Cert.



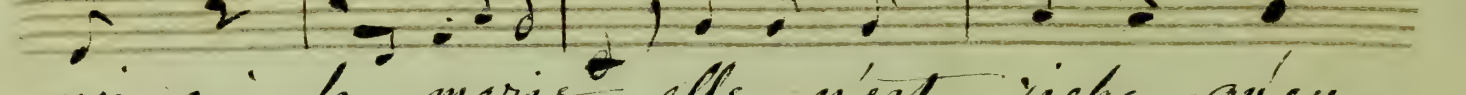
 moi qui la marie elle n'est riche qu'en




 traits // gulman



 mais la richesse est peu commune



 car chaque jour se te croirais semble ajou-



 -ter à sa fortune. S'embles ajouter à sa

fortune

ils se sont très mal très mal conduits
avec moi

bertrand

je pourrais t'en

dire de belles // oh songe-t-on a des

querelles un jour de nocce entre parens doit

terminer tous differens // aussi j'ai la

delitaterie de les inviter a la messe

de les inviter a la messe parce que

je suis bon chretien

No 23 ah! si ce n'est que cela rassurez-vous

Musique

le Destin vous a
protégé mais pour nous un bonheur extré-
me c'est qu'il ne vous a point changé
vous me semblez toujours le même vous
me semblez toujours le même quand c'est
par un air indolent que plus d'un poëme
s'affiche Vous êtes
doux et complaisant et je vous en fais
compliment Vous n'avez pas l'air d'être
riche Vous n'avez pas l'air d'être riche

No 24 il m'en fouterait trop de vous tromper? apprenez

Chœur

ô jour trois fois heu-
reux ou peut-on être mieux qu'au sein de
sa famille le bonheur retour vous rend
à notre amour qu'ici la gaieté brille //
més chers parents quels doux instans //

Chœur

pour vos parents quels doux instans embras-
sont-nous embrassons-nous que ces moments
doux embrassons-nous embrassons-nous que
ces moments sont doux

N° 25 Vous m'auriez peut-être encore fermé votre
porte

Jusman

Handwritten musical score for the song 'Jusman'. The score is written on ten staves. The first staff includes a treble clef, a key signature of one sharp (F#), and a time signature of 2/8. The lyrics are written in French. The music is in a simple, melodic style with many whole and half notes. The final staff ends with a double bar line and a repeat sign.

de cet habit
l'influence m'a seule acquis vos bontés
je vous le rends et compte sur votre
reconnaissance je vous dois tout mon esprit
je vous dois tout mon crédit car je vous
dois mon habit ma conduite que l'on proude
n'est pas nouvelle je croi et bien
d'autres avant moi avaient brillé dans
le monde avec des habits pompeux qui
n'étaient pas faits pour eux non qui n'étaient pas faits pour
eux

No 26 Les meilleurs n'ont-ils pas pour vous la
même amitié que pour moi

Vanderelle *And. mod.*

quel plaisir

en ces lieux j'éprouve je vous revais après

Dieu ans ah le vrai bonheur on le trouve

qu'au milieu de ses bons parents où leurs

locus nous chérit sans cesse mais ici bas

pour être heureux croyons toujours à

leur tendresse mais ne comptons jamais

sur eux mais ne comptons jamais sur

eux mais ne comptons jamais sur eux



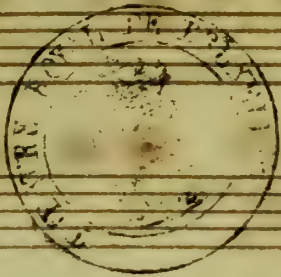


Violino 1.^o

Gusman D'alfaiache

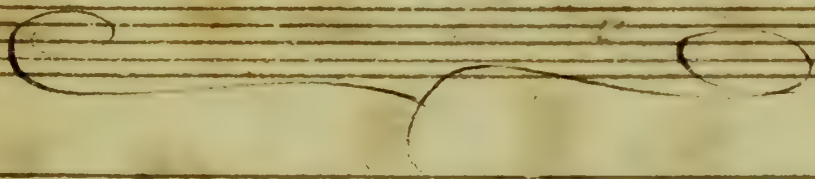




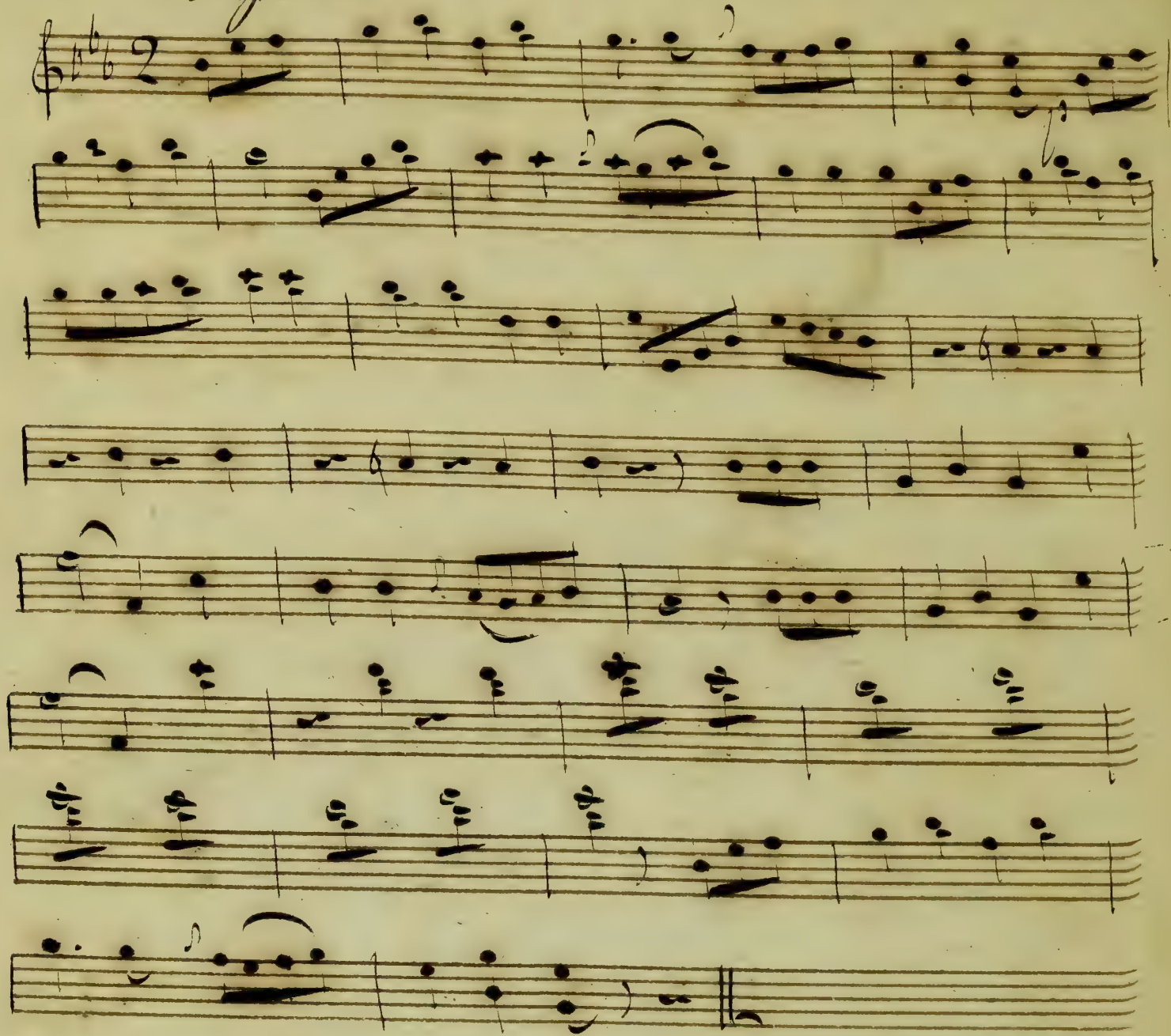


Gutman D'assarache

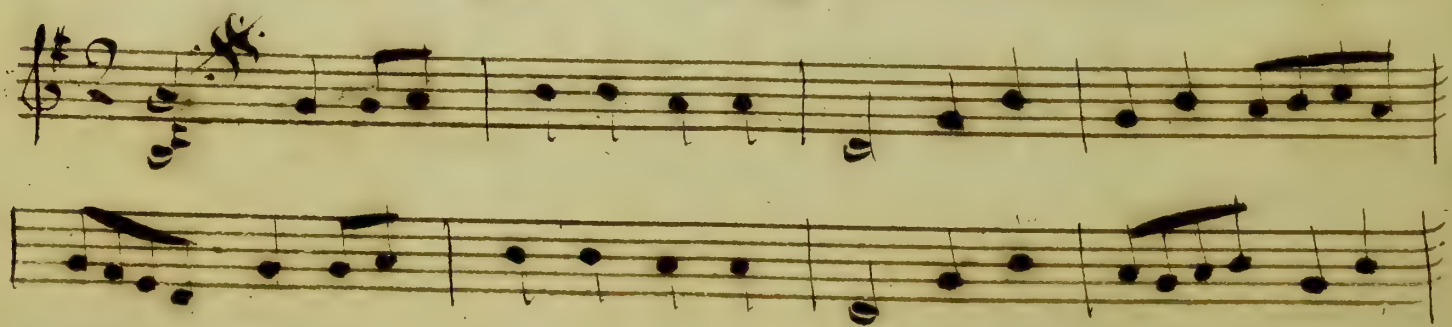
Vidino Primo

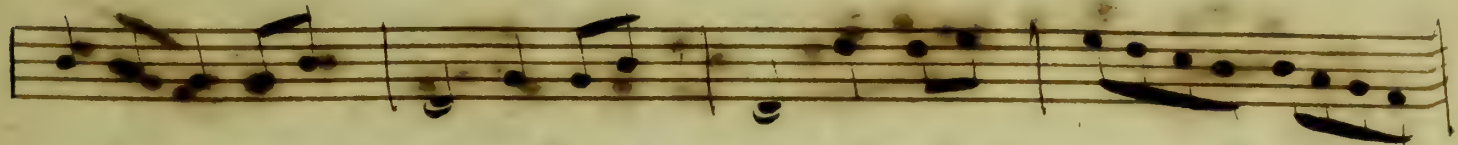
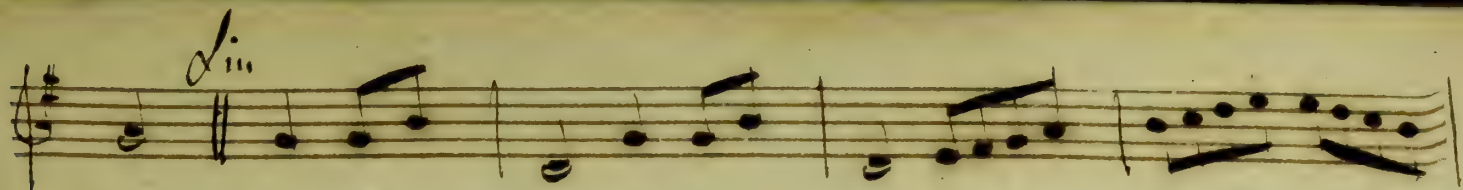


*En quel état seroyez-vous gulman
d'alfarache*

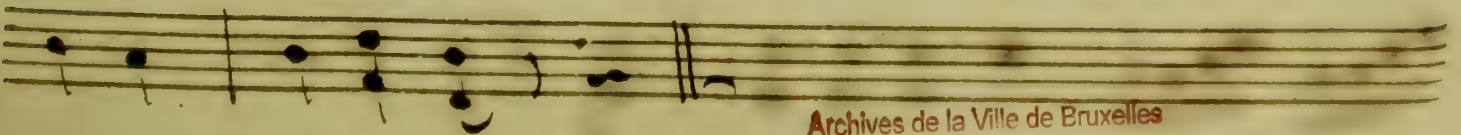
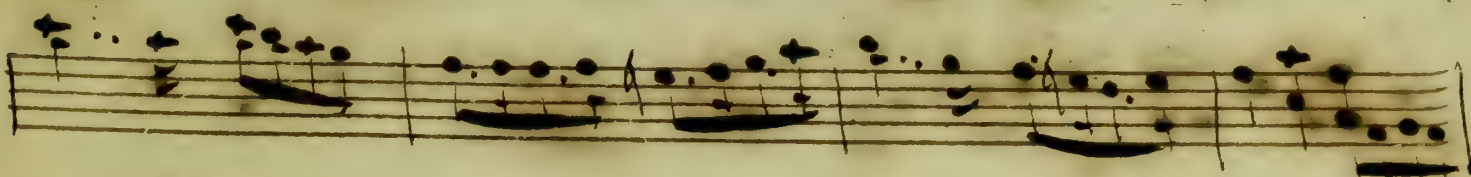
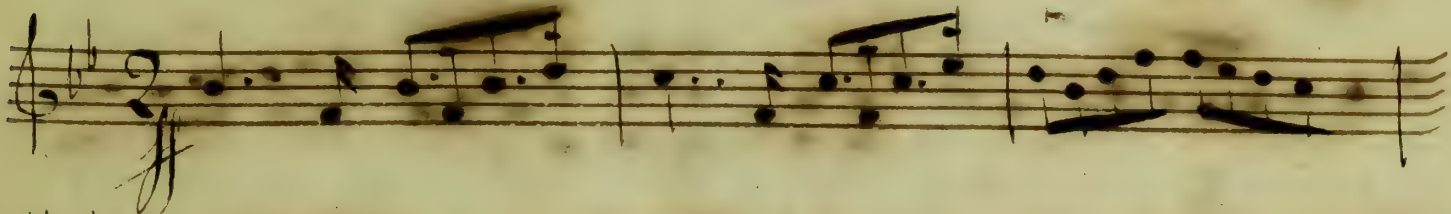


mais pour se reposer on n'offense personne

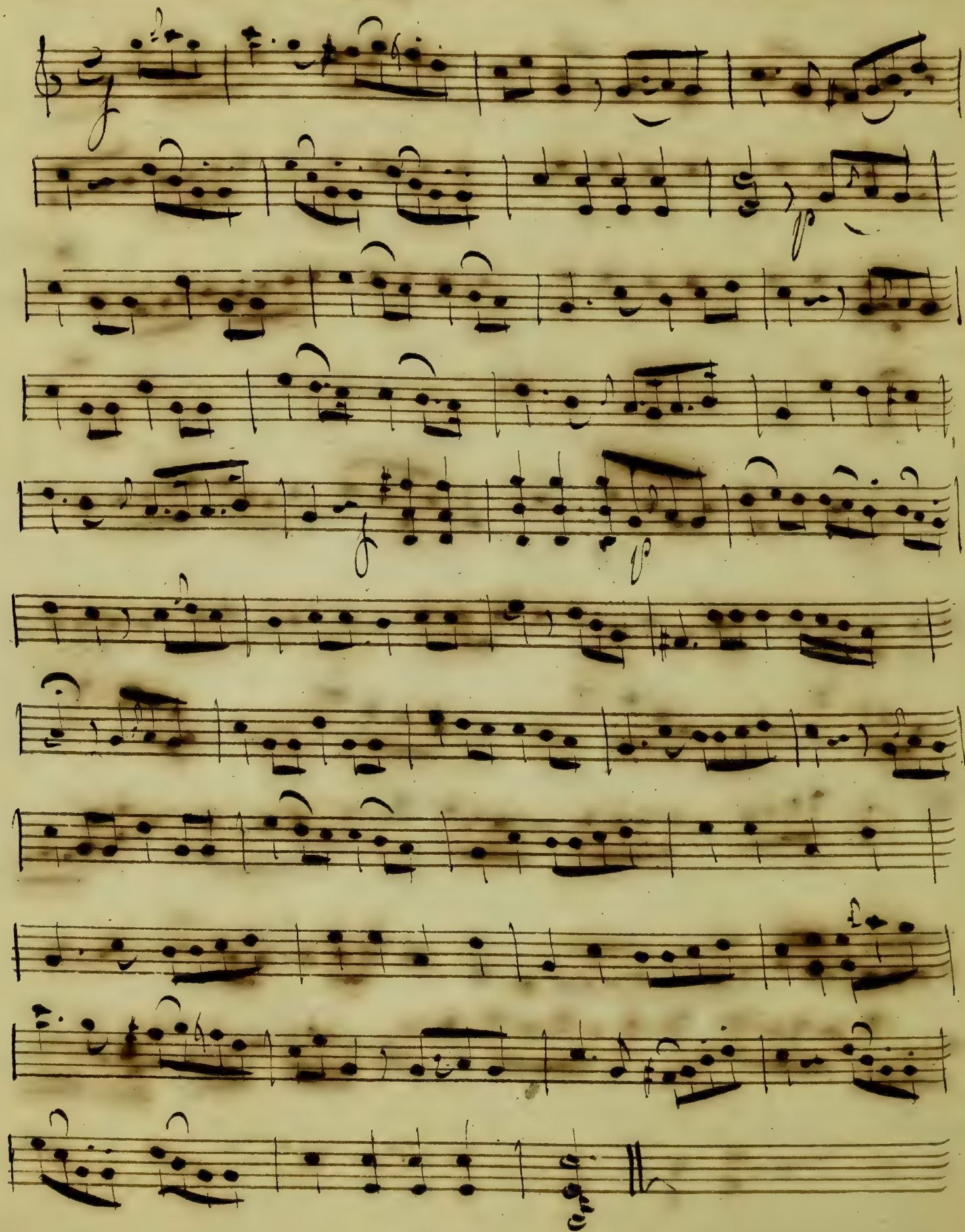




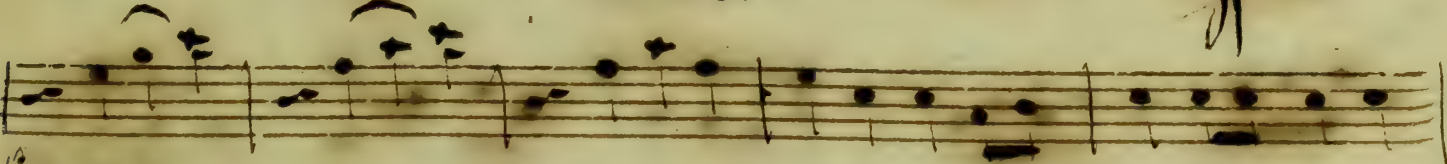
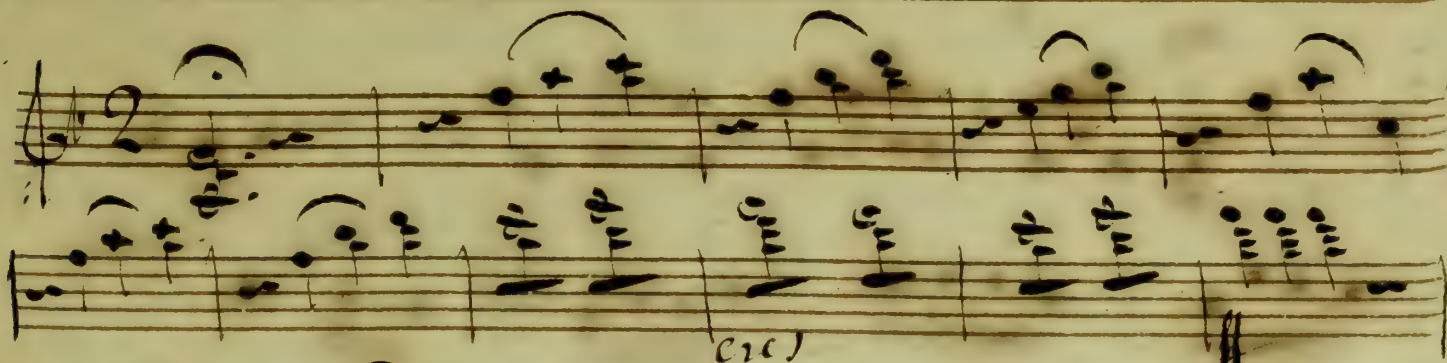
il est arrive et loge en cette auberge



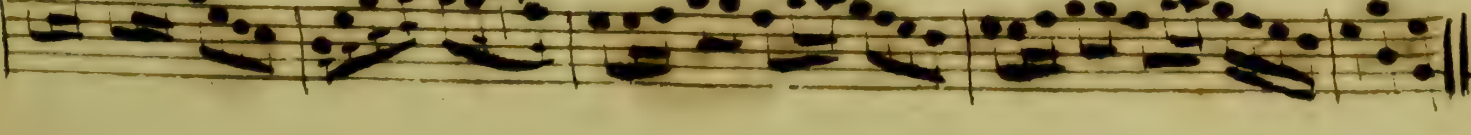
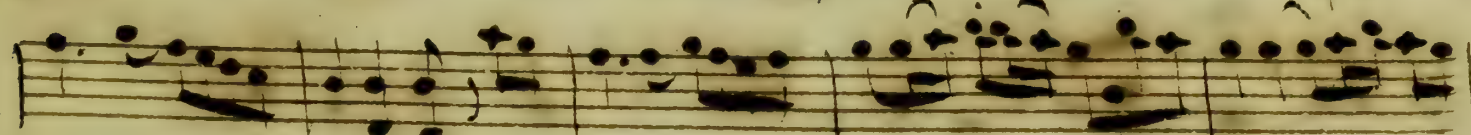
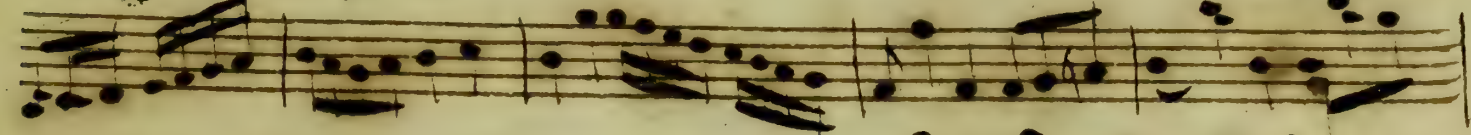
Al Desespéreraï - Tu De mon étoile



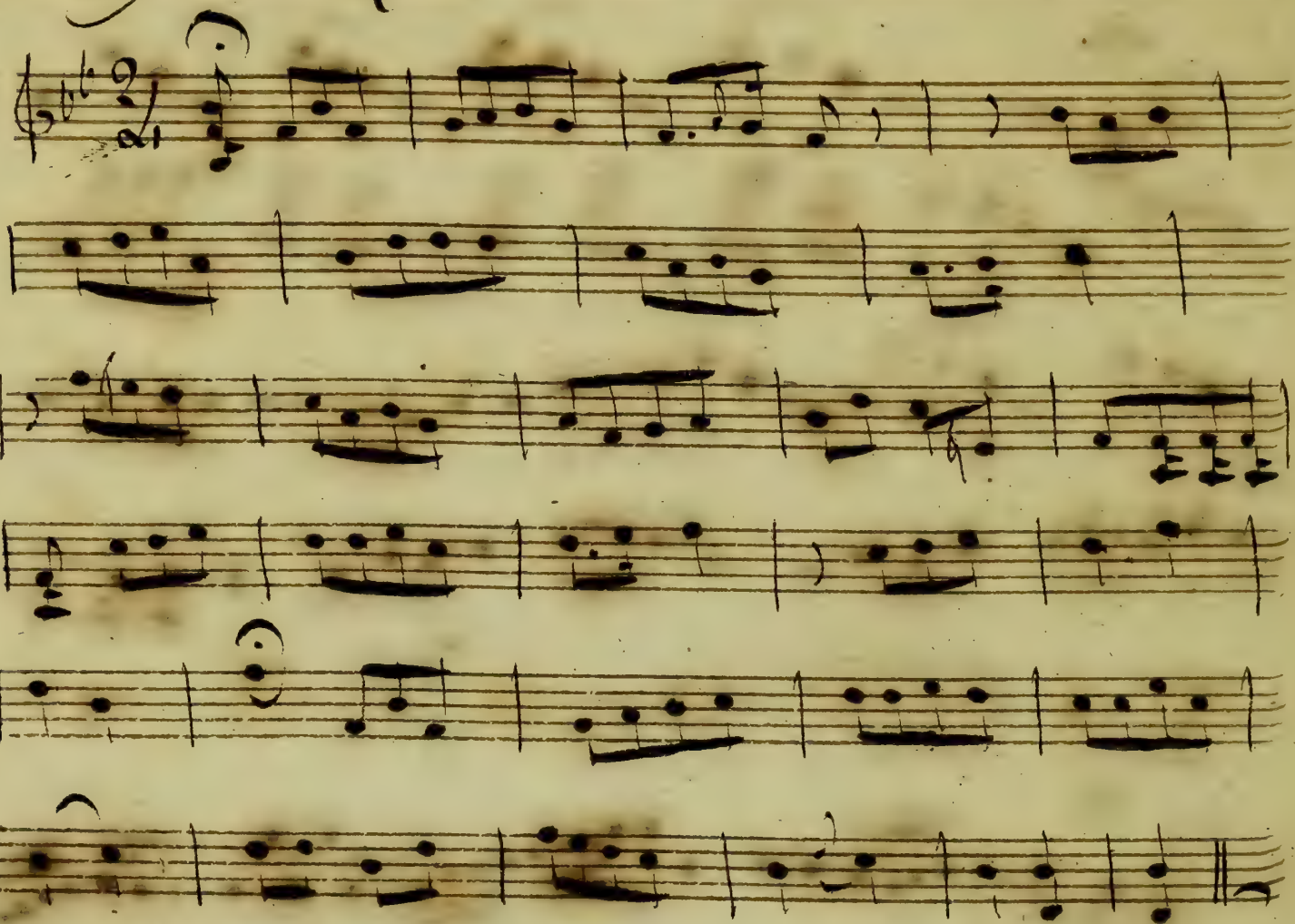
5 *on* *mais* *il* *est* *déchiré*



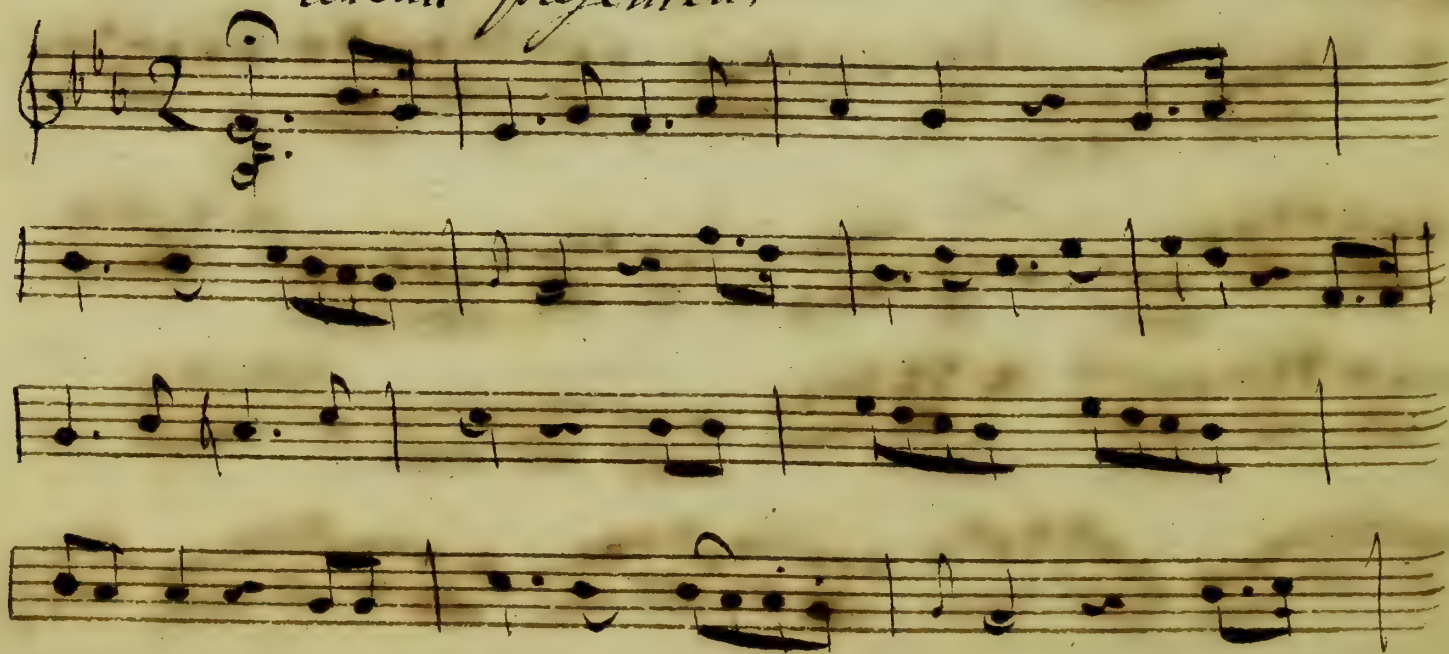
Je *t'ai* *défendu* *de* *me* *donner* *ce* *nom*



et qui le dites - vous

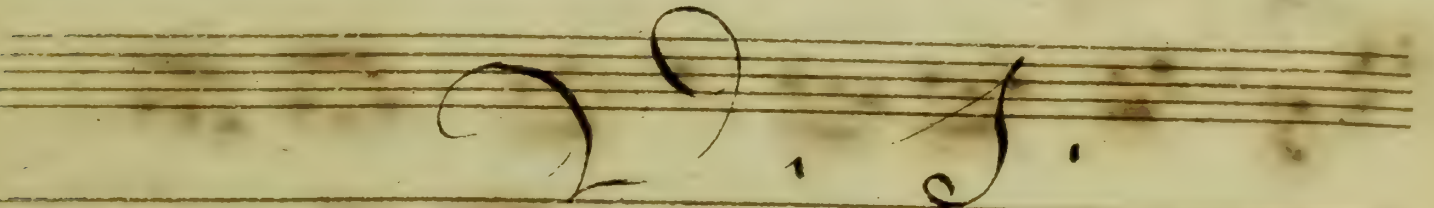
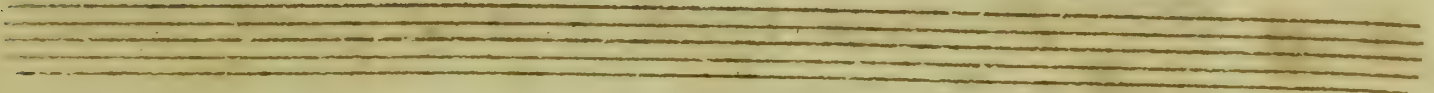
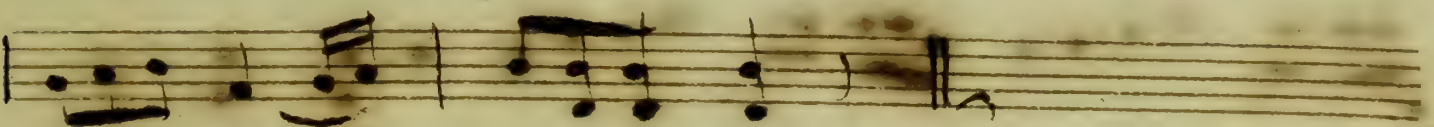
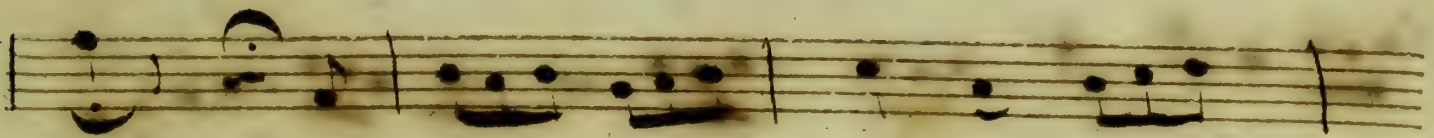
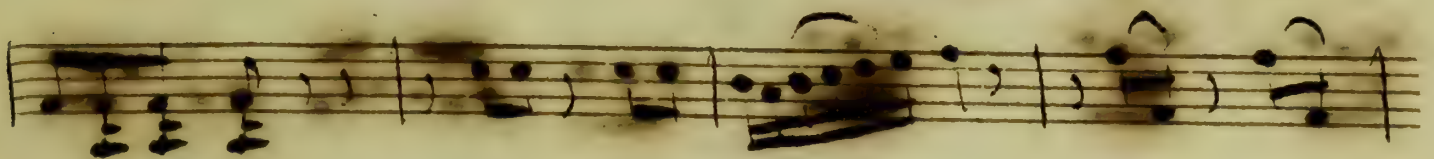
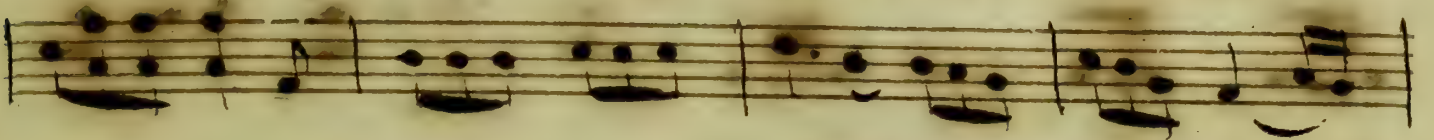


*il la effect de bon pour tant exiger
aucun paiement*

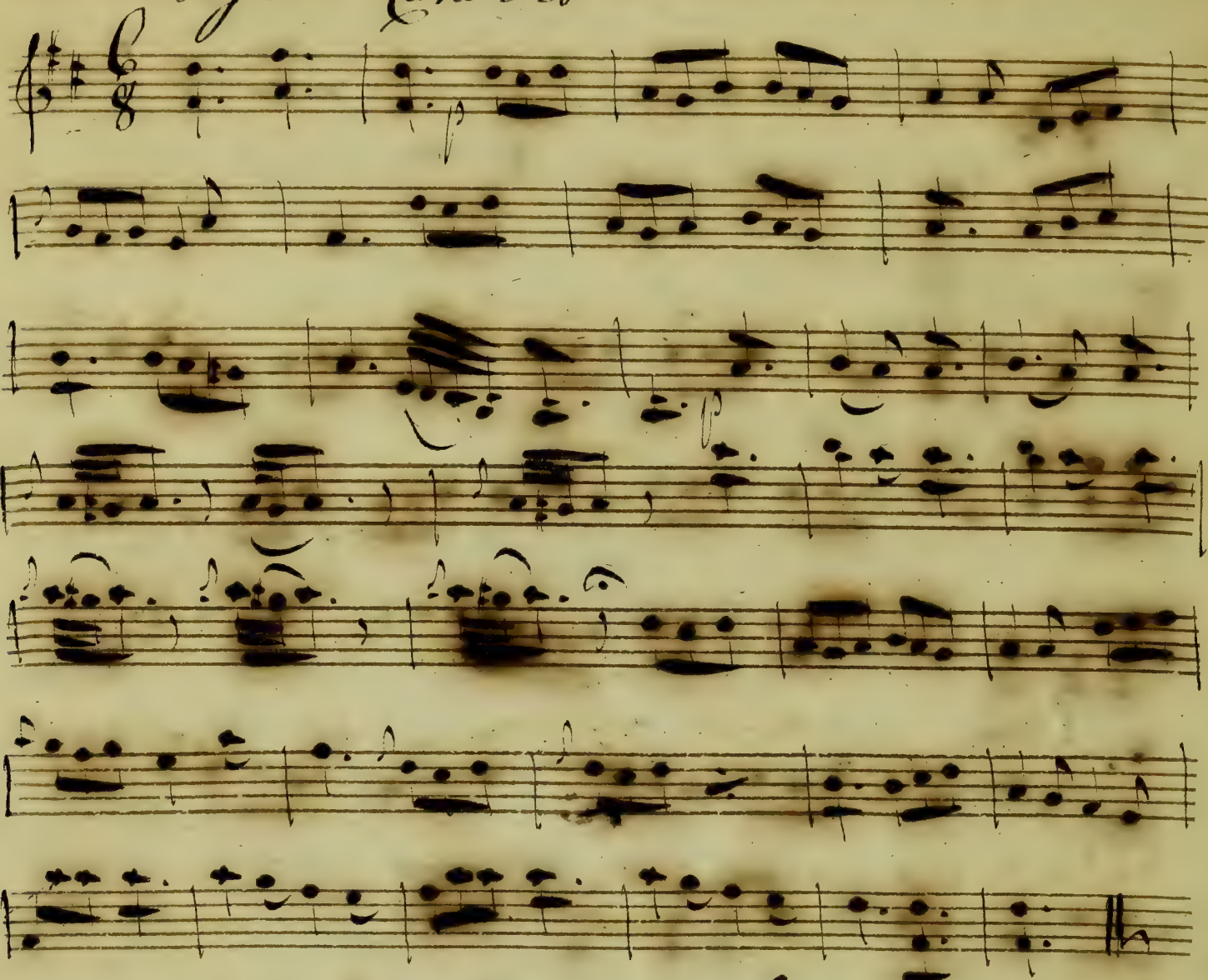




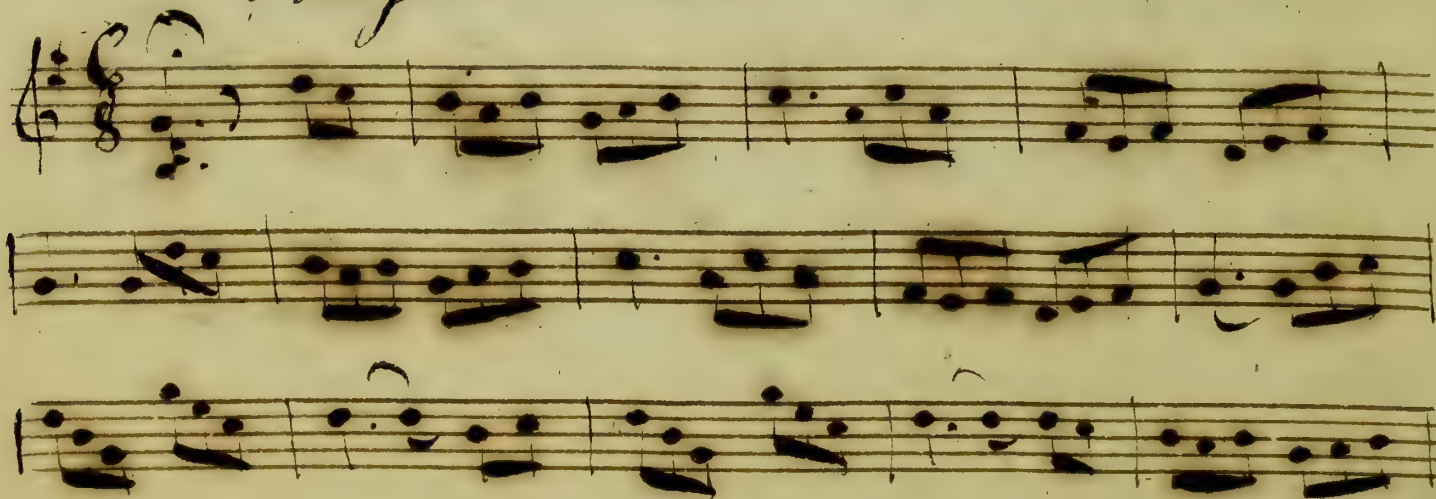
*neus ne logeons pas d'ordinaires en si belles
hôtelleries*

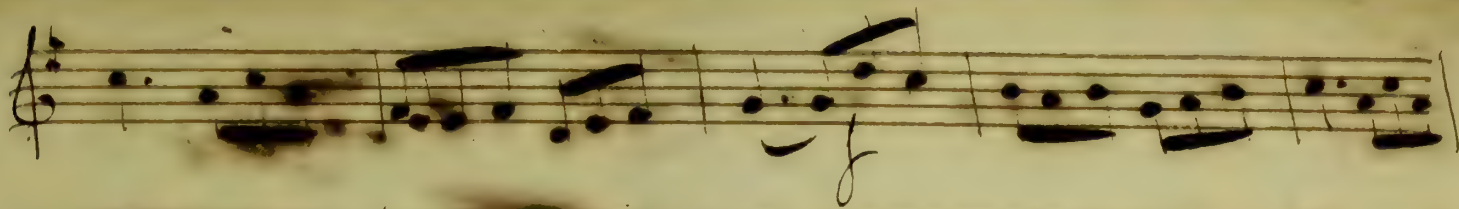


No 10 *Serome inigo quistador n'est pas un fauf, non
Seigneur Cavaliers*

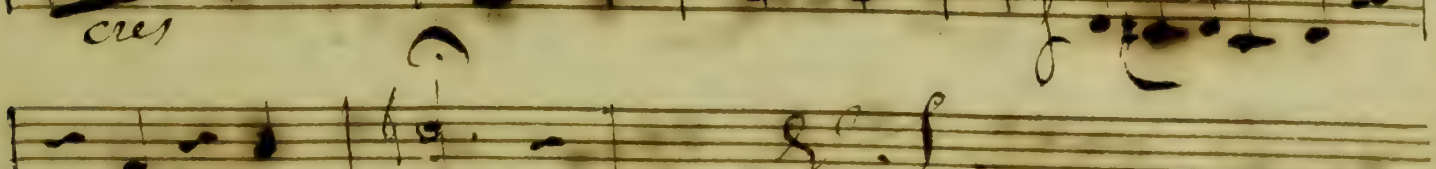
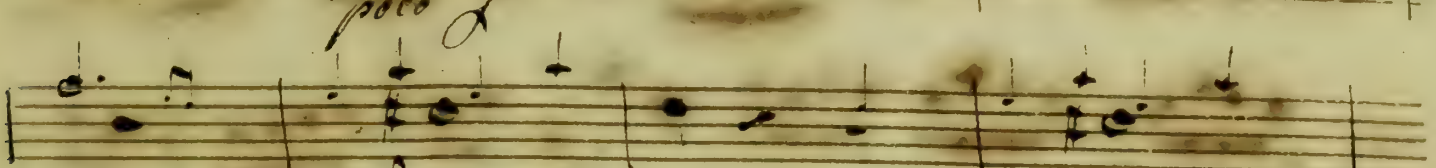
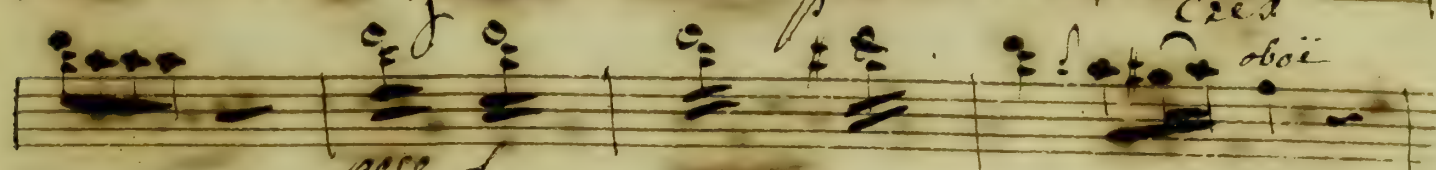
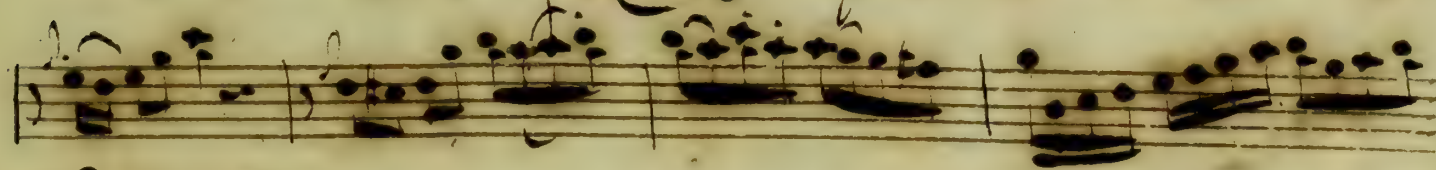
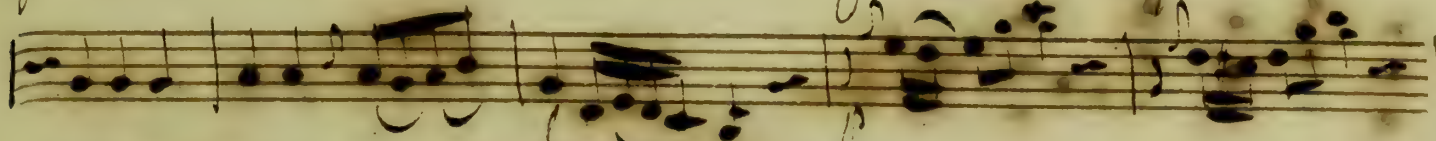
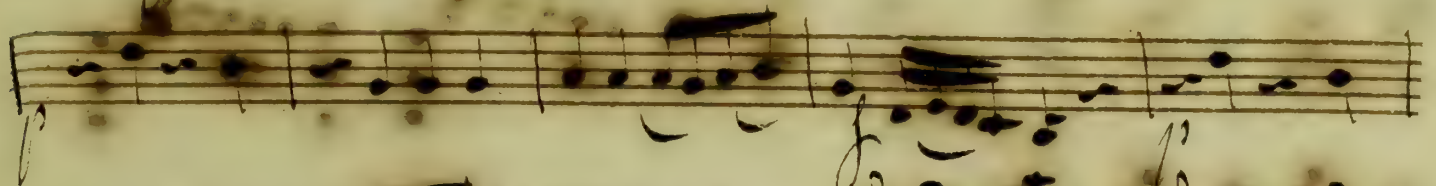


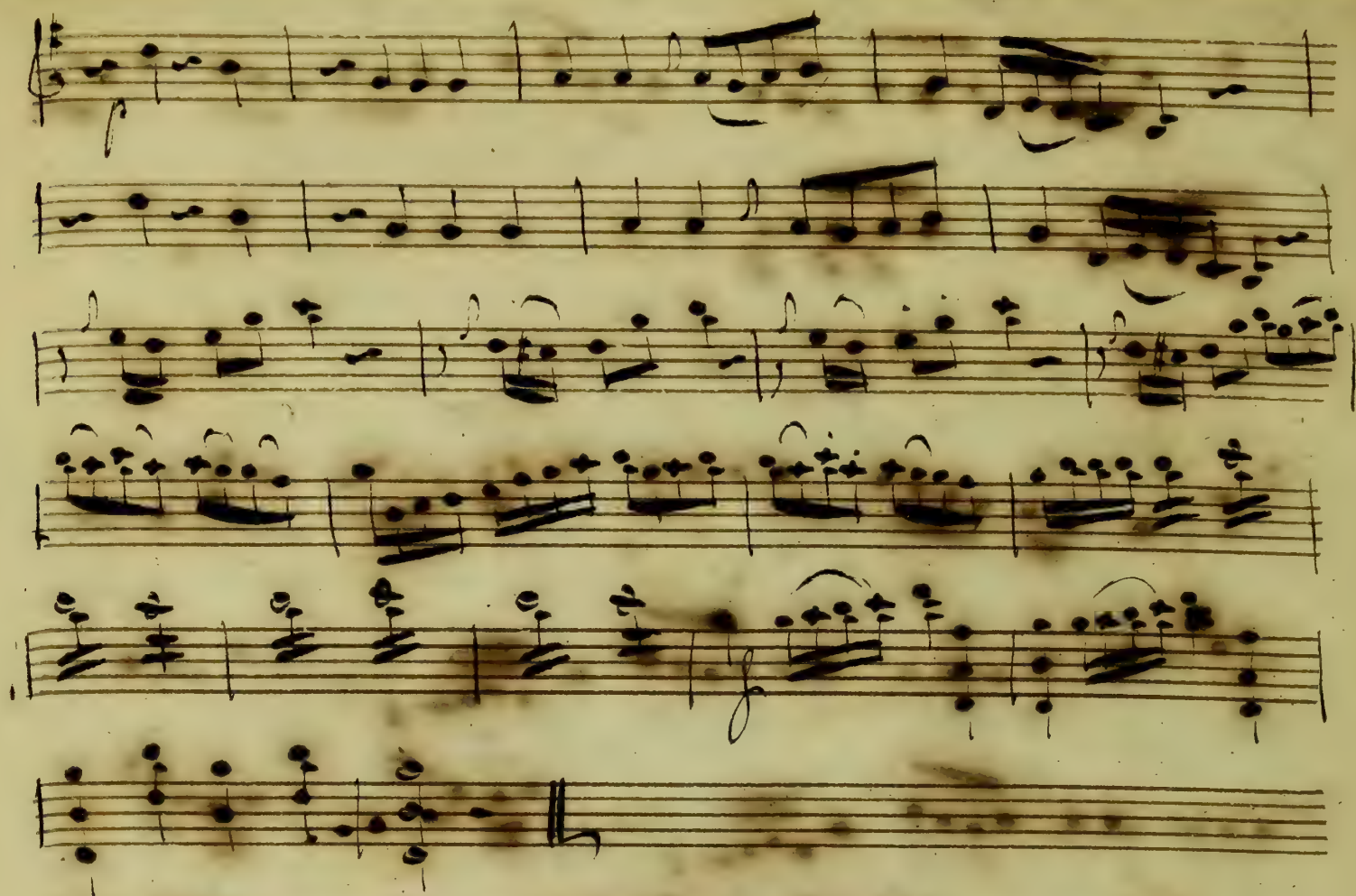
No 11 *Si les hommes sont Frères c'est pour
s'obliger*



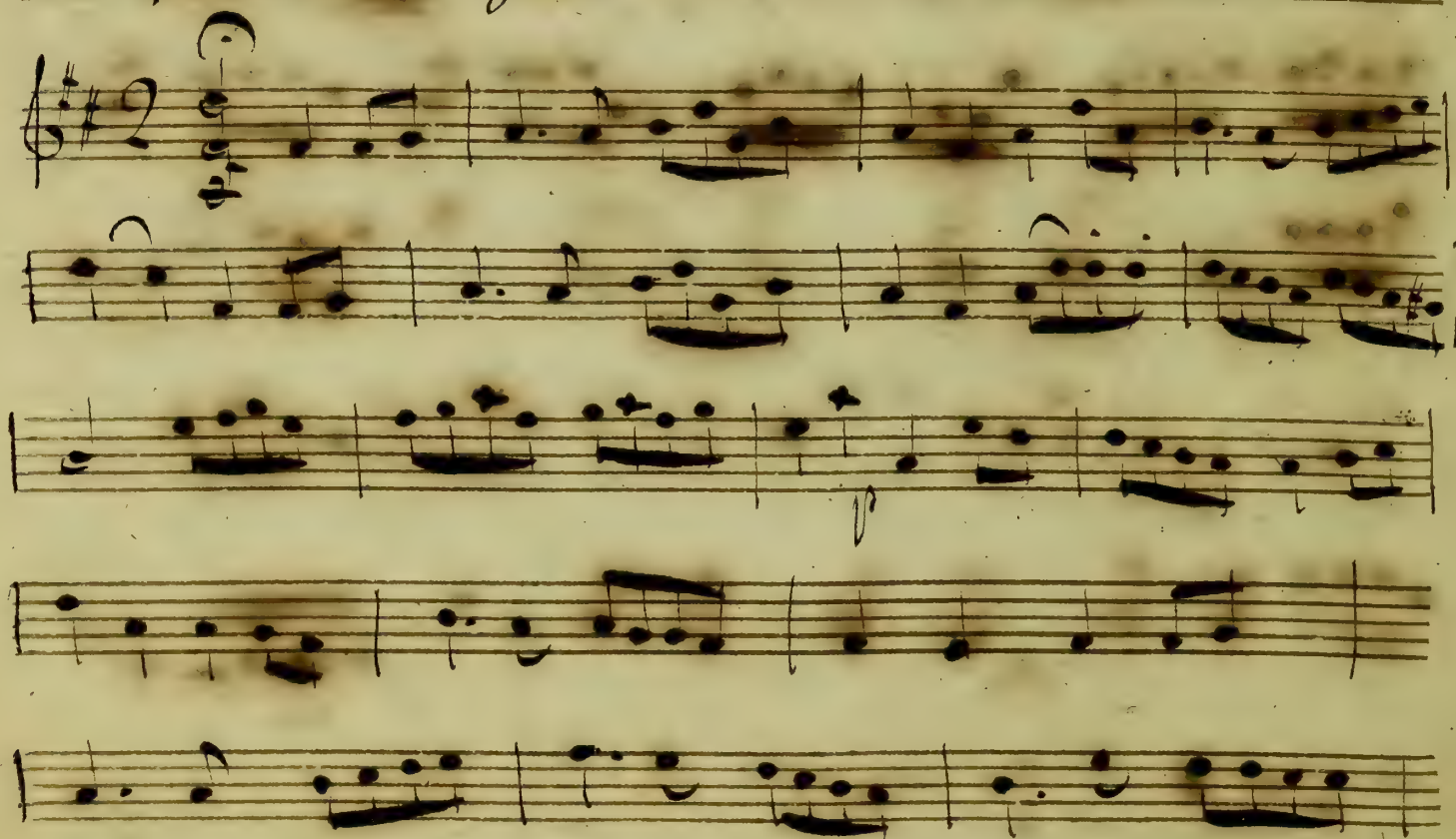


No 12 e Non chet hôte



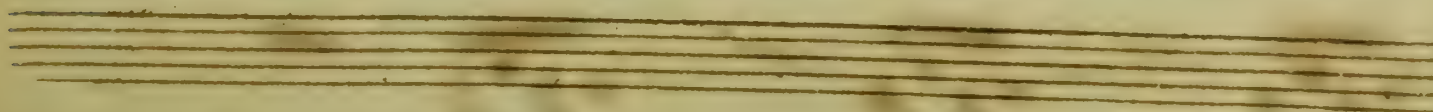
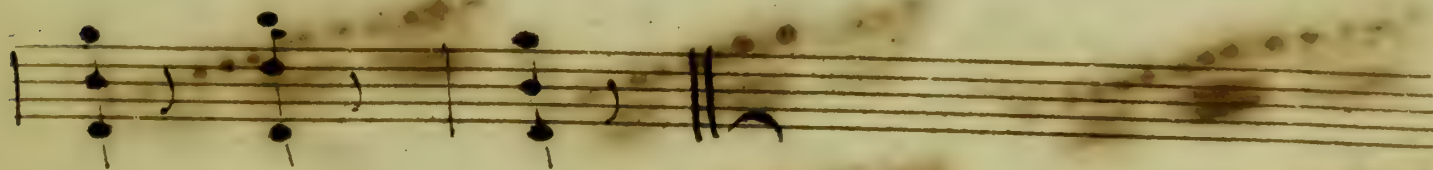
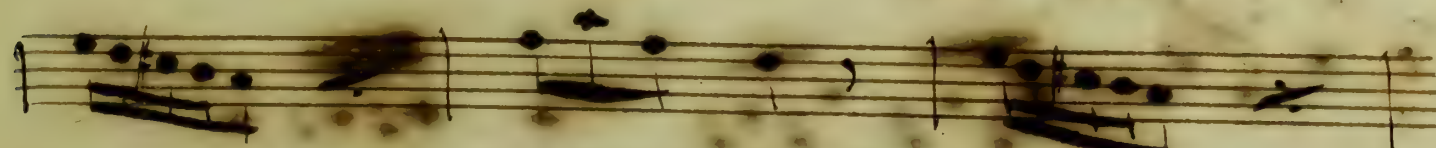
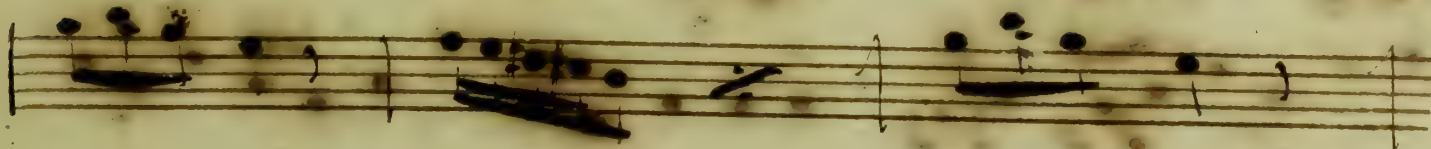


No 13 Monsieur je suis un tailleur de robe-homme



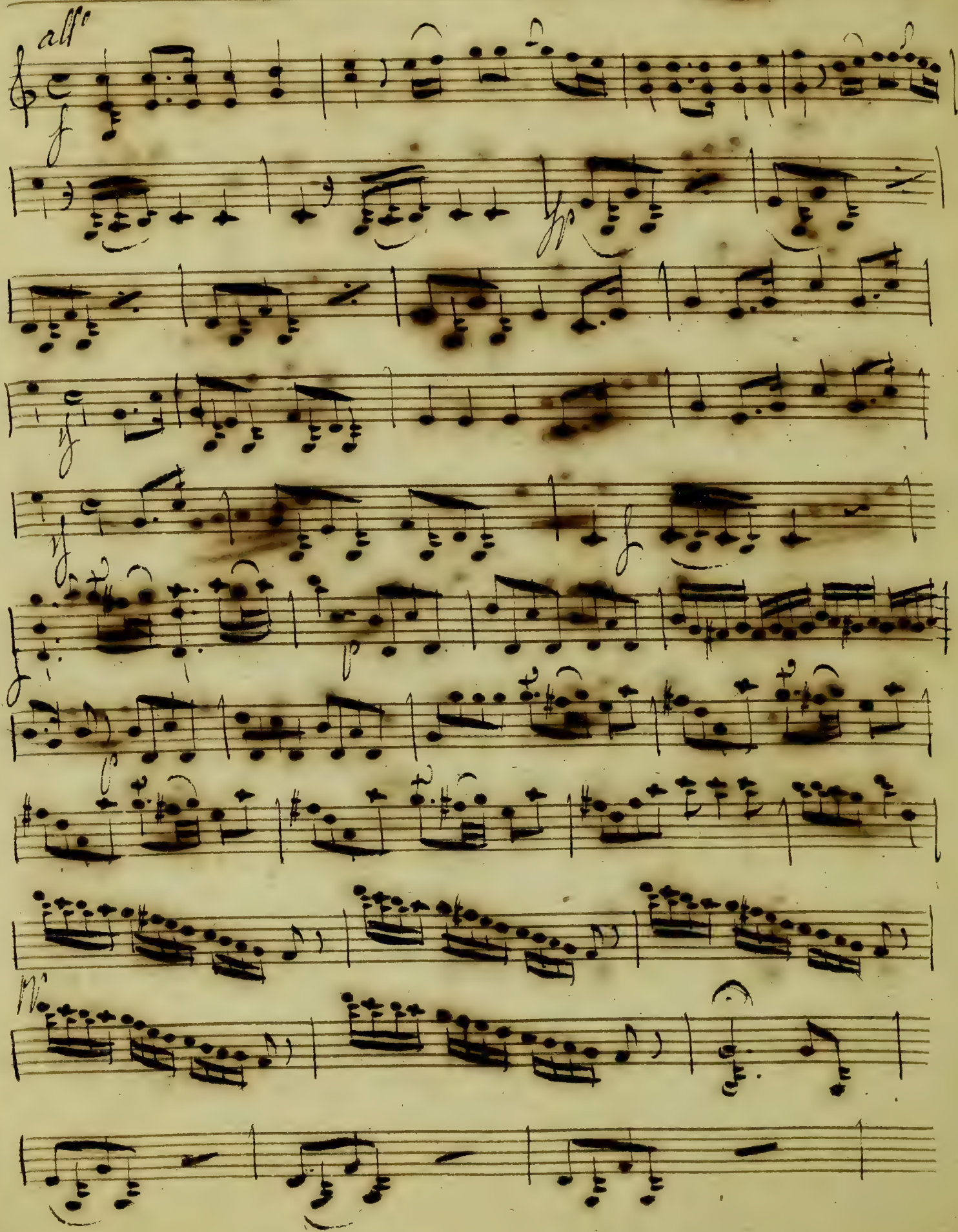


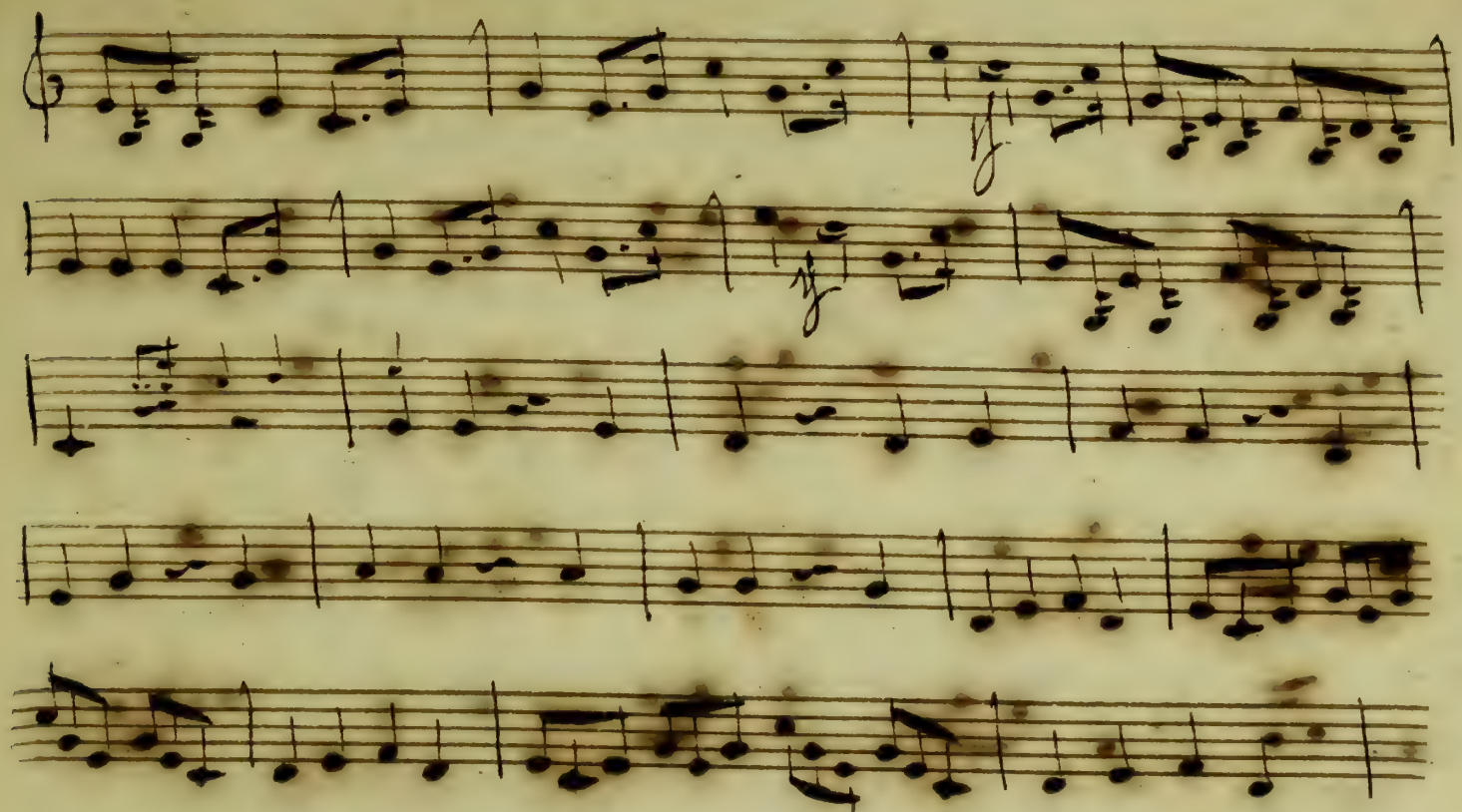
et les manches pareilles



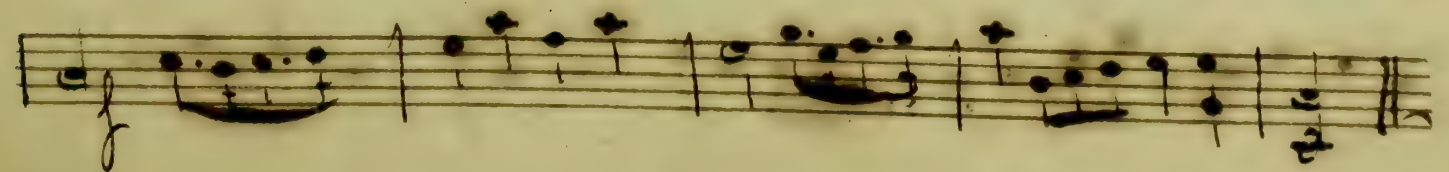
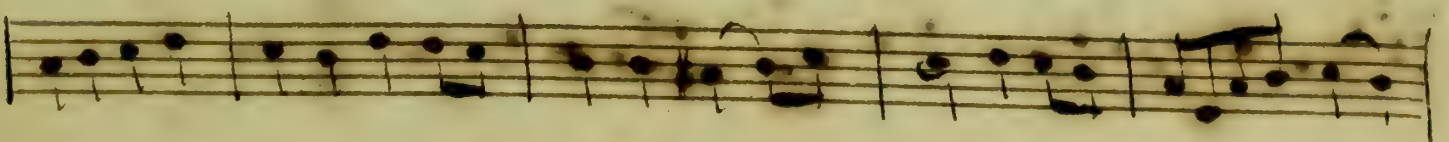
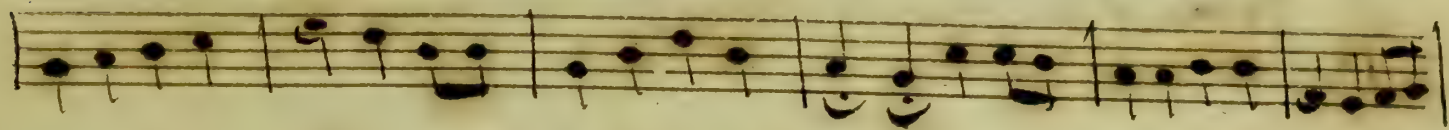
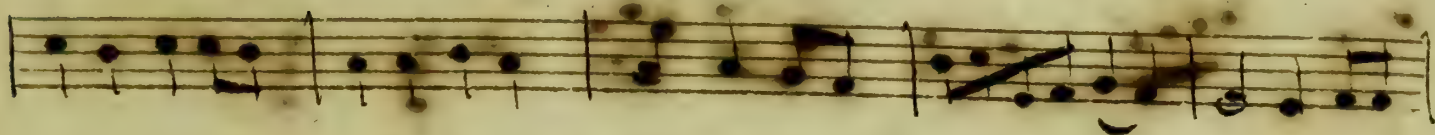
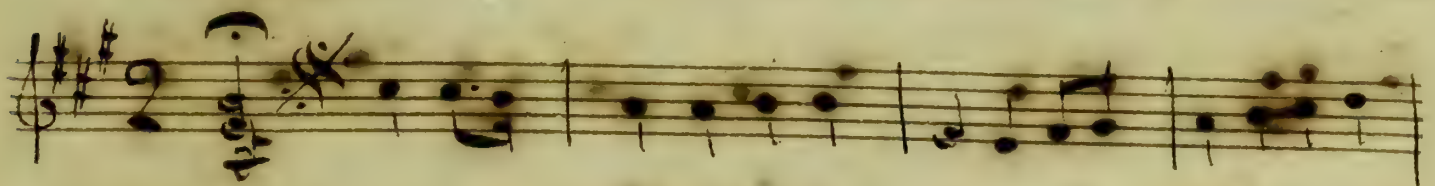
No 15 il n'en fait pas d'avantage

Handwritten musical score for a piece titled "No 15 il n'en fait pas d'avantage". The score is written on ten staves, featuring a treble clef and a common time signature (C). The tempo is marked "all^o" (allegro) and the dynamics include "f" (forte) and "p" (piano). The notation includes various note values, rests, and slurs, indicating a complex melodic and harmonic structure. The manuscript shows signs of age, including staining and ink bleed-through from the reverse side.

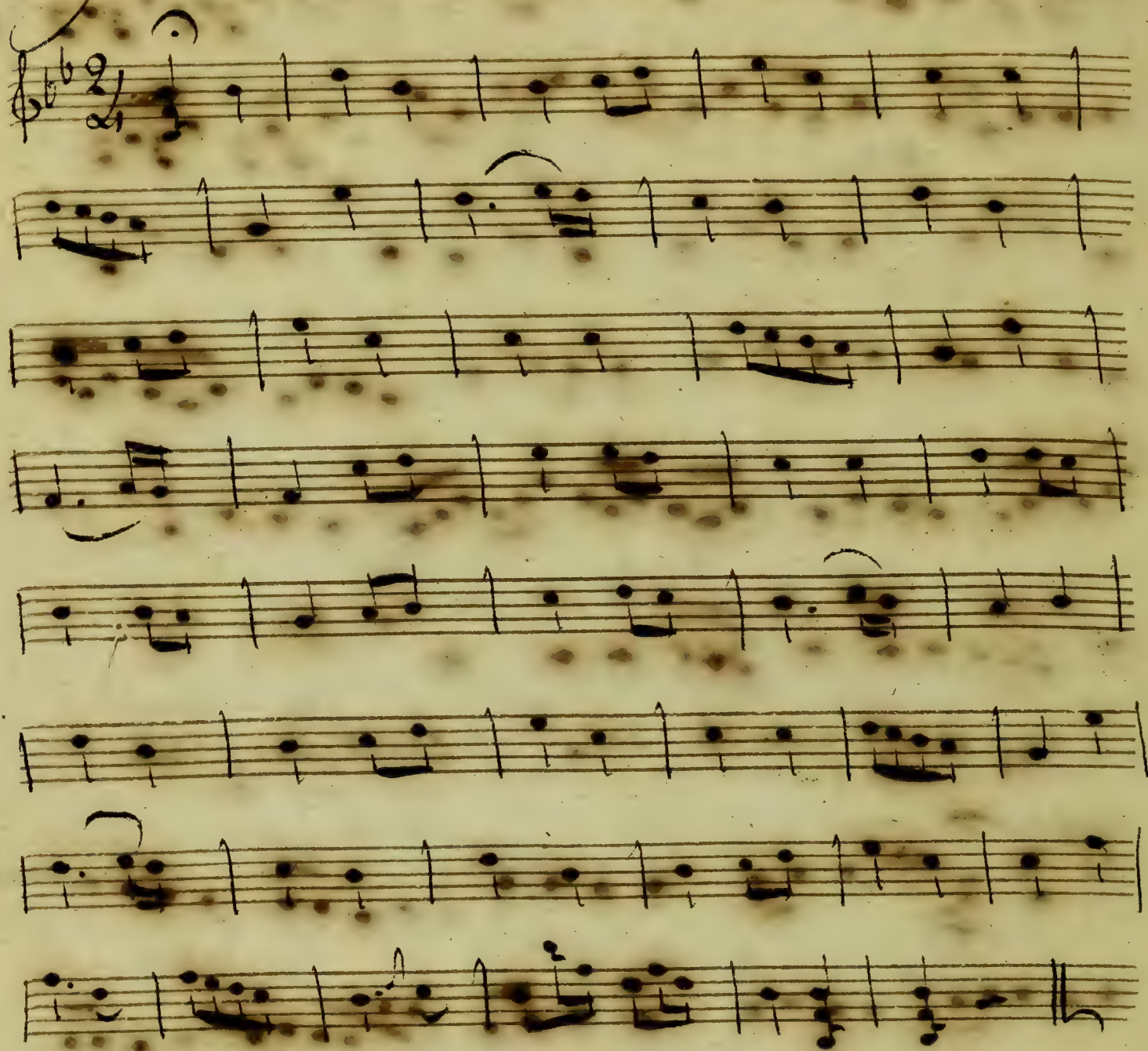




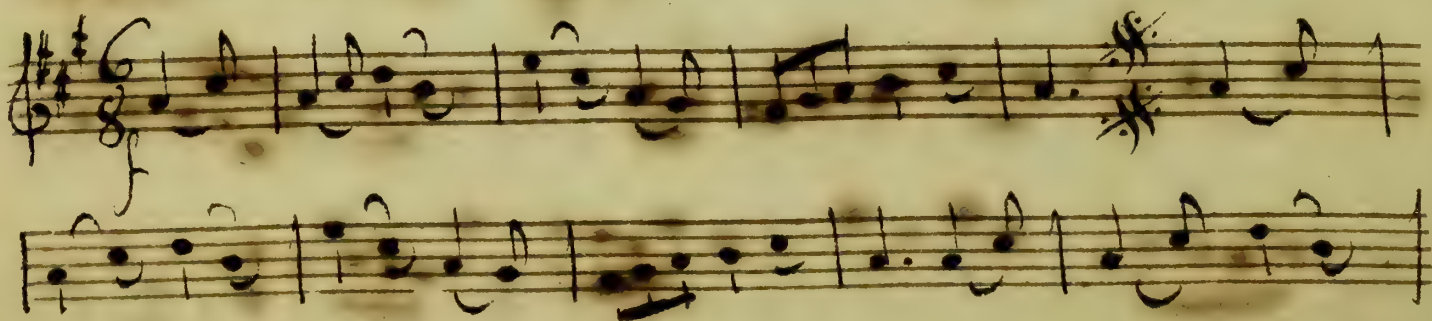
16 il n'y aurait plus de valet de chambre



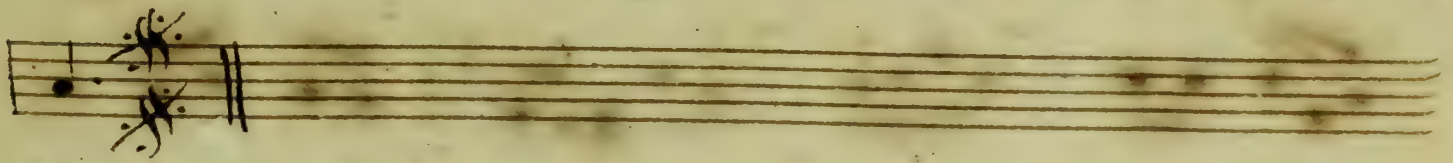
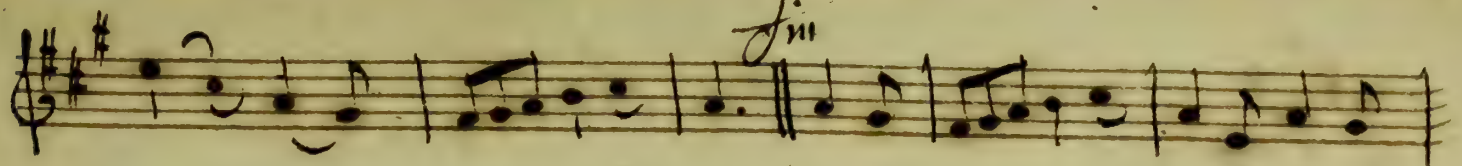
17 C'est indigne de se jouer de ma sensibilité



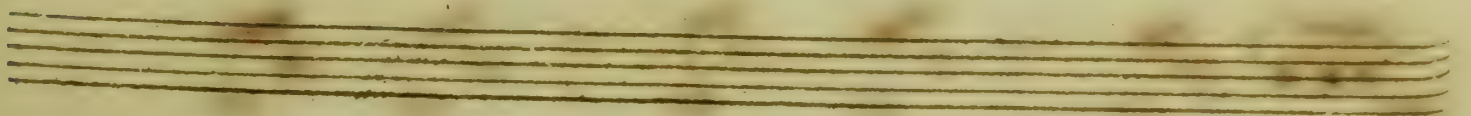
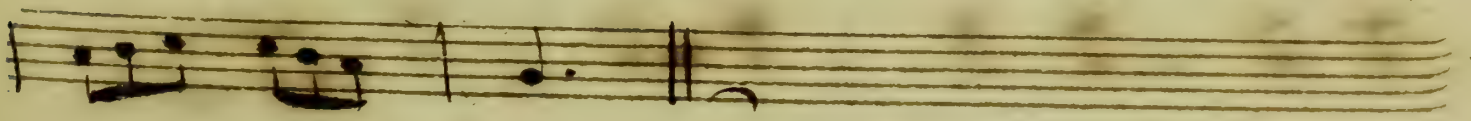
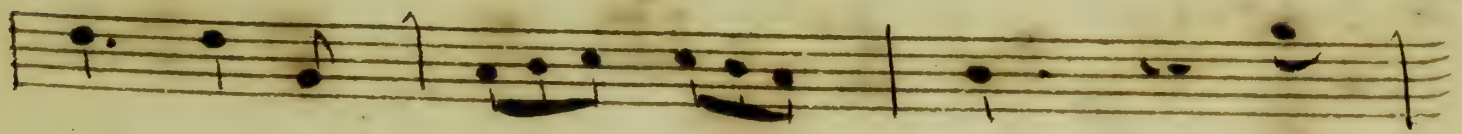
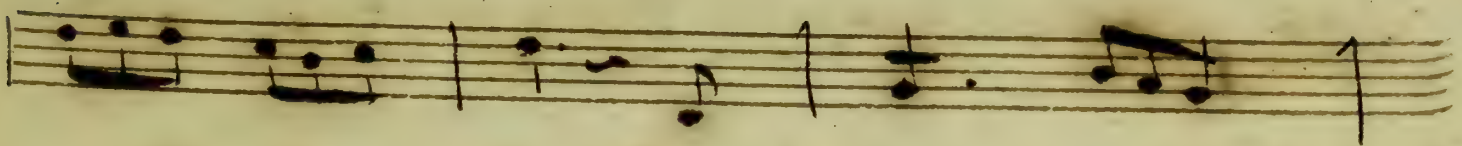
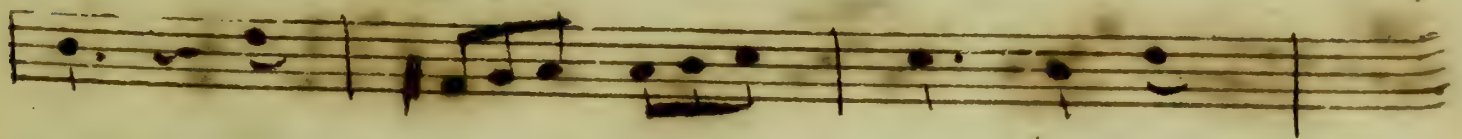
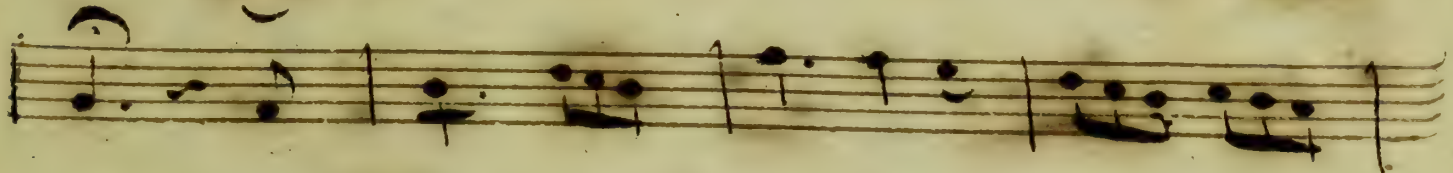
18 Je vais te donner mes dernières instructions



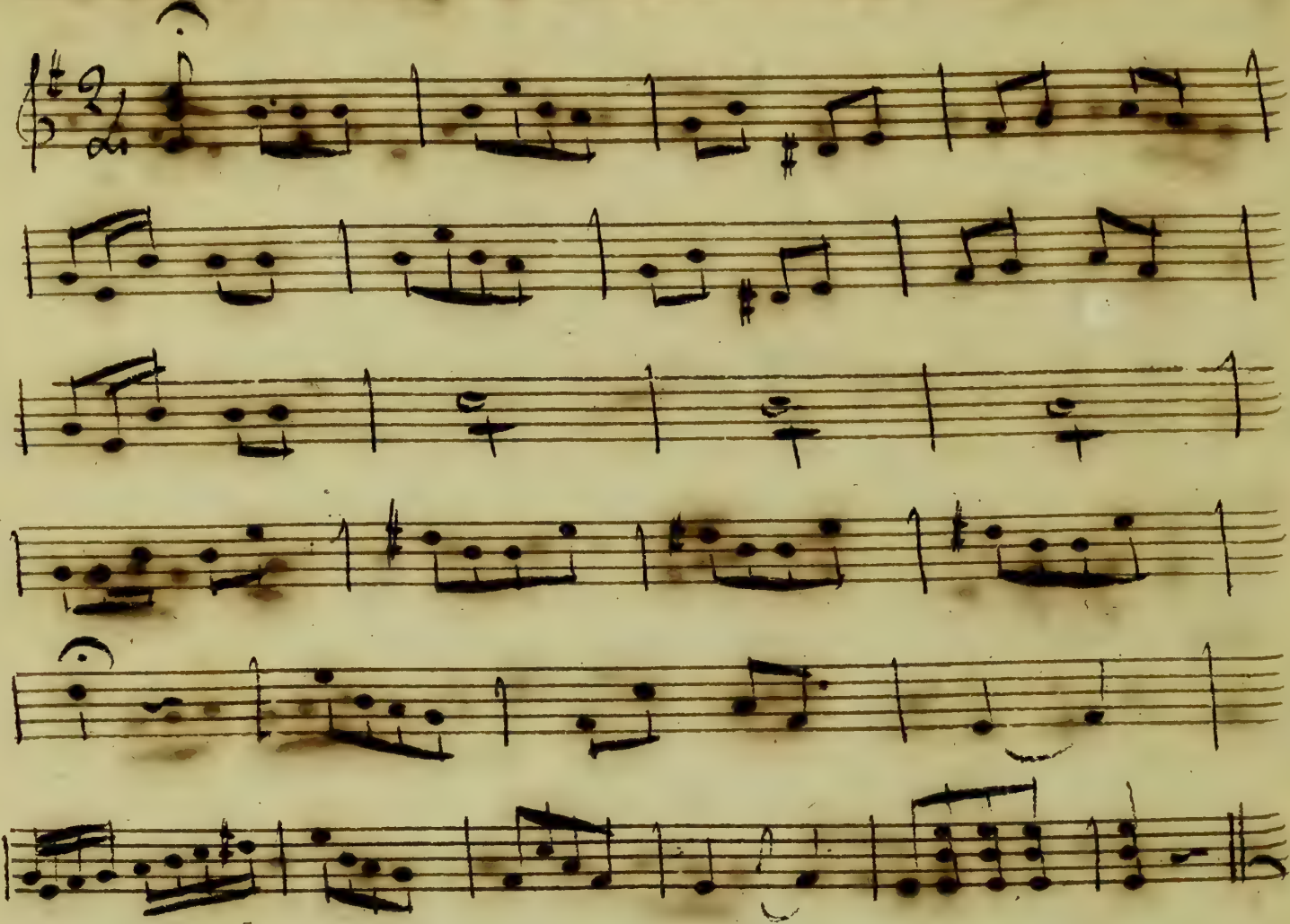
fin



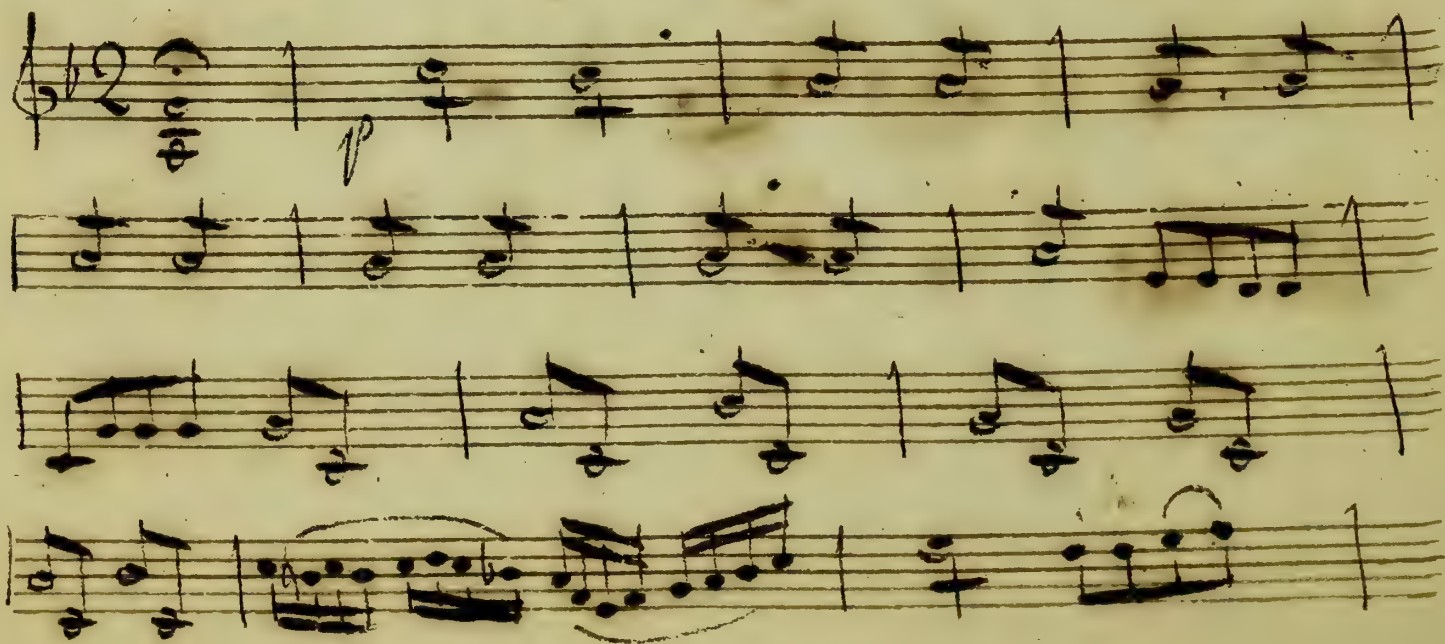
19 *se n'ai pas dit cela comment comment*

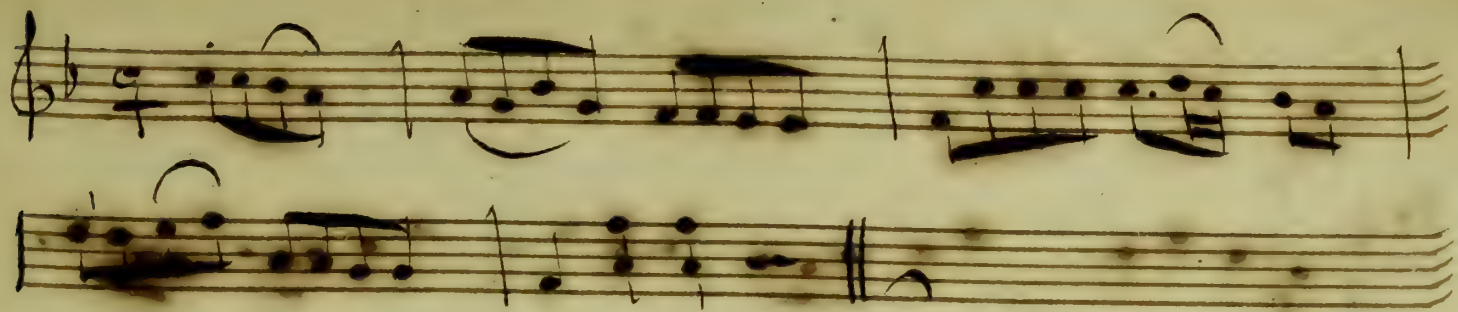


190 Qui Diable l'amène

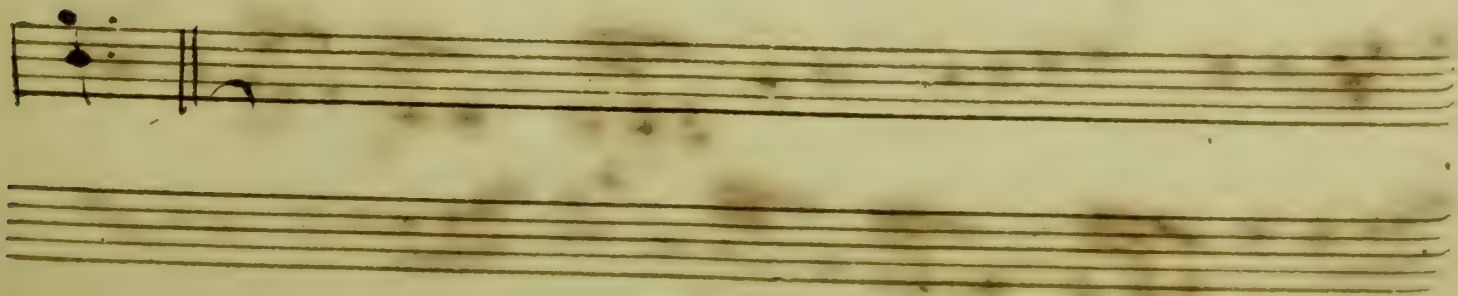
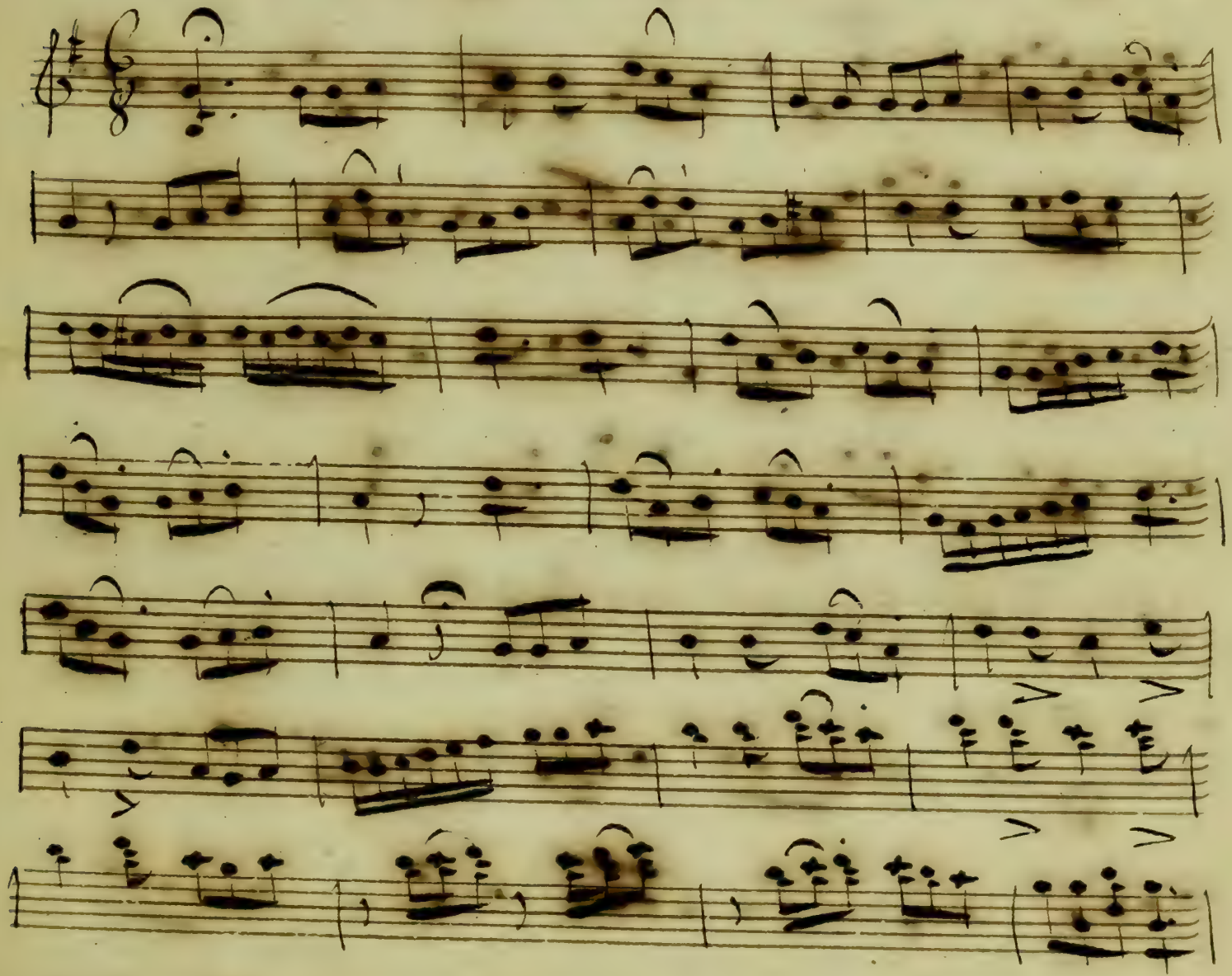


21 Vous me permettez de lui faire mon compliment

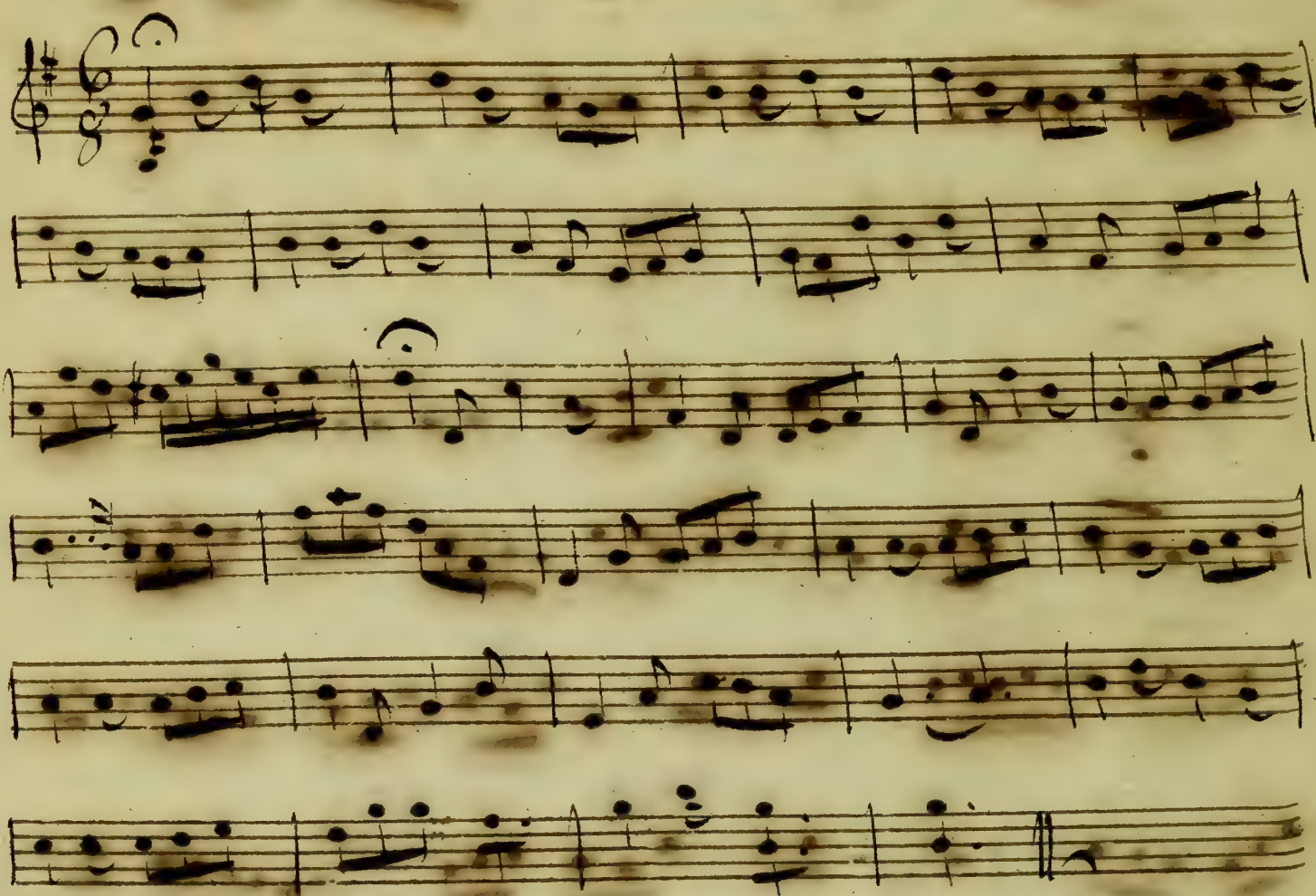




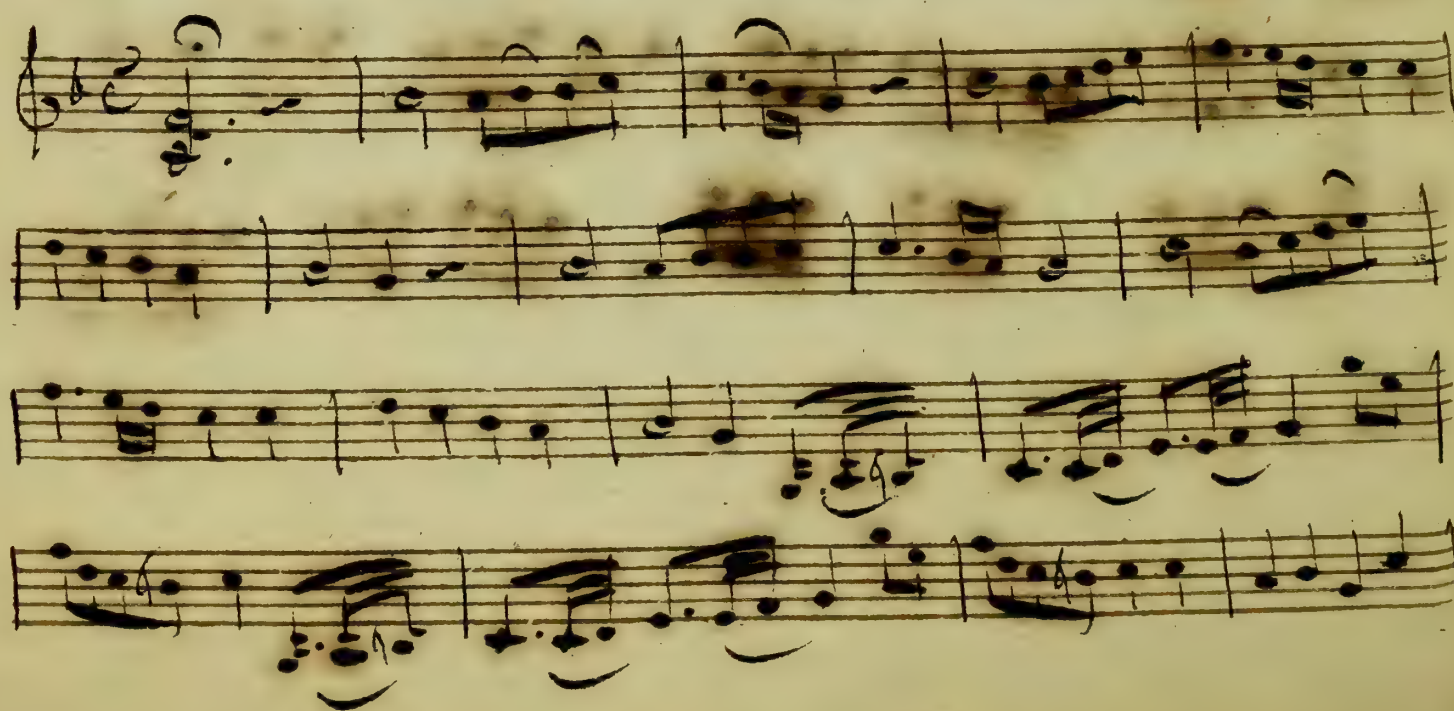
ils se sont très mal conduits avec moi



28 ah si ce n'est que cela rassure vous

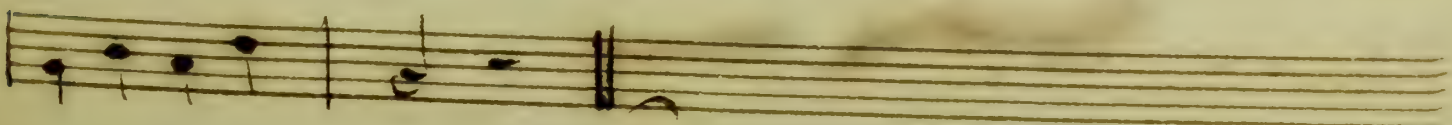
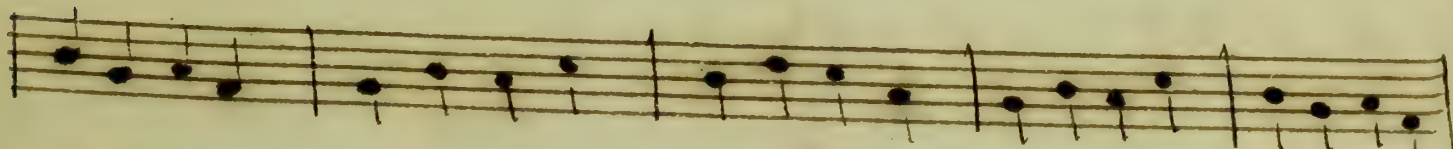
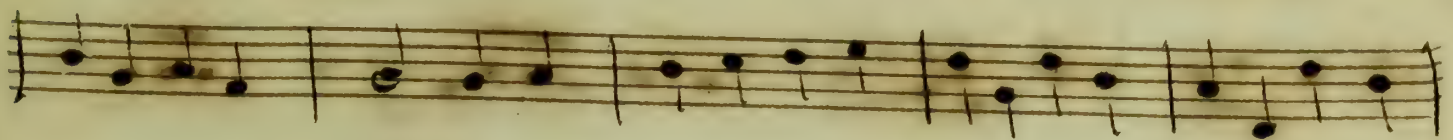
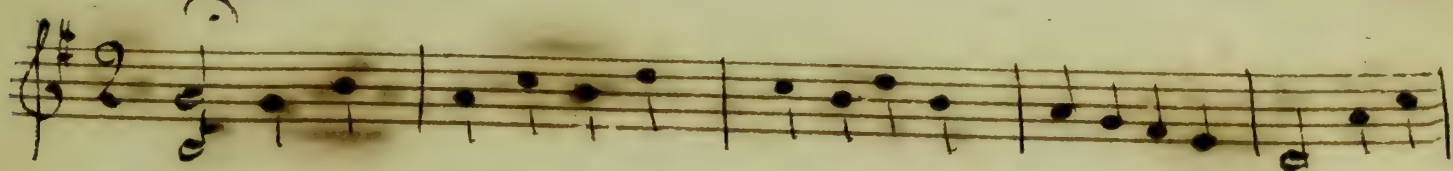


il m'en coûterait trop de vous toujours apprendre.



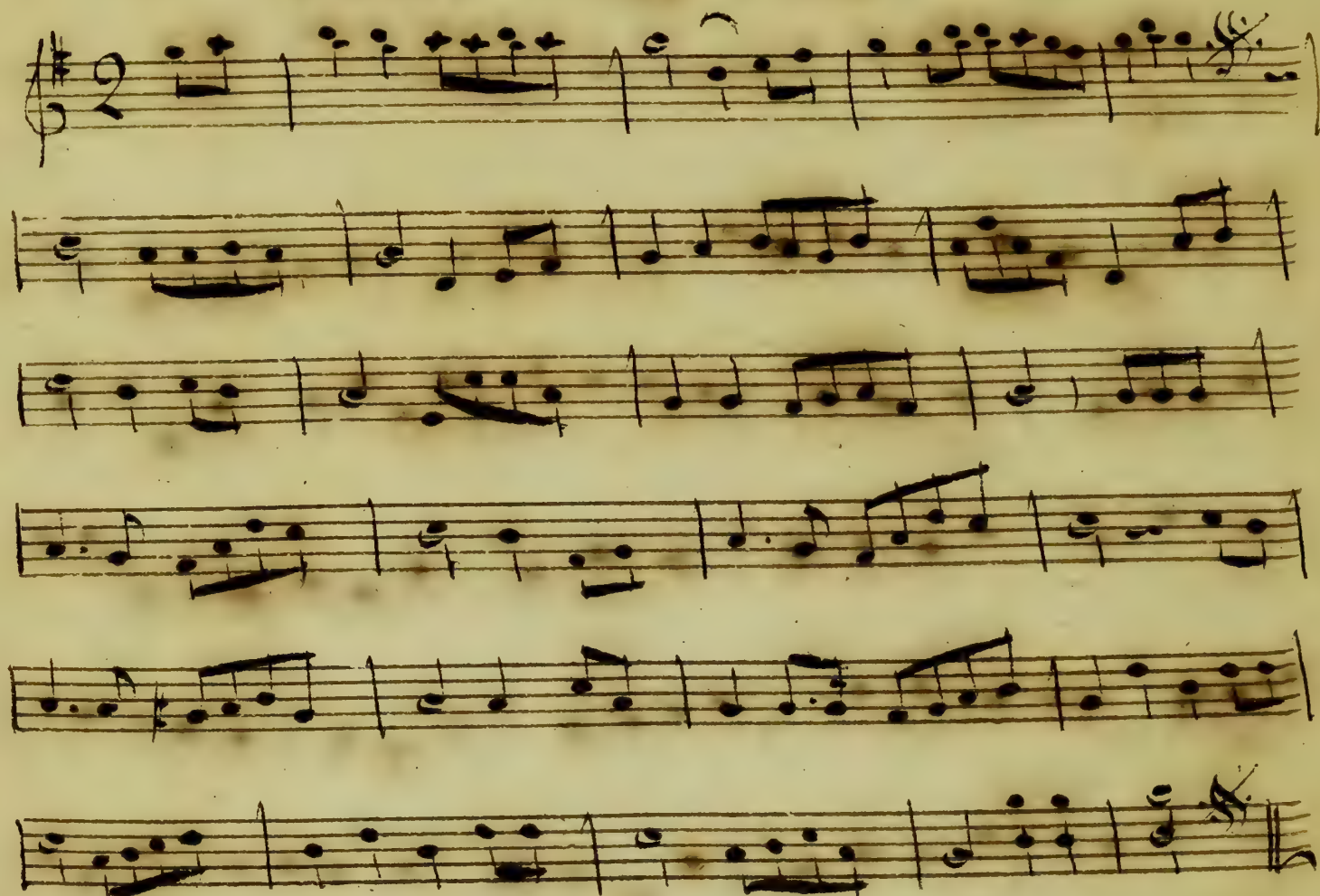


Tout m'autriez peut-etre encoire fermer votre porte



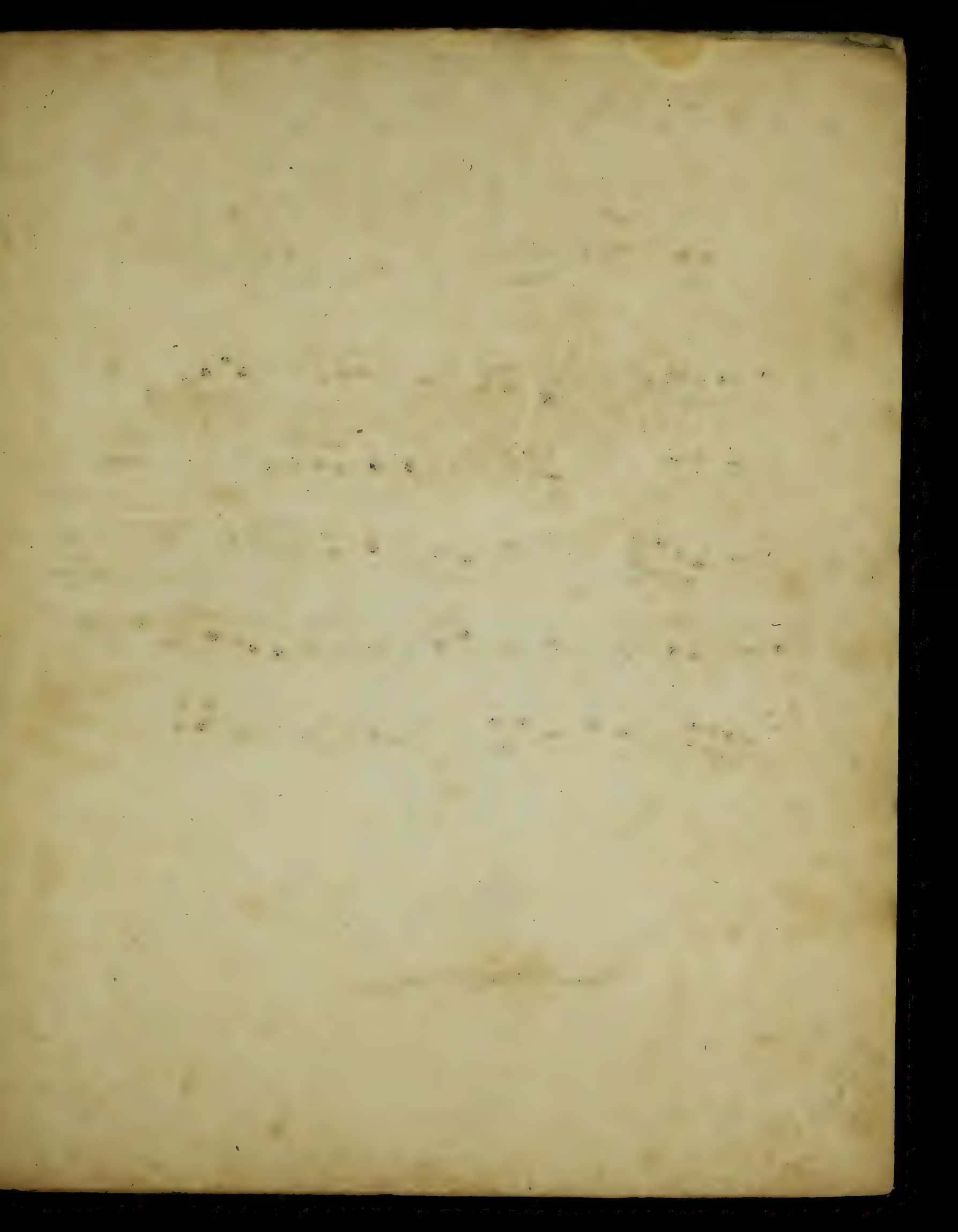
Le 26 peut vous la même amitié que je s' moi.

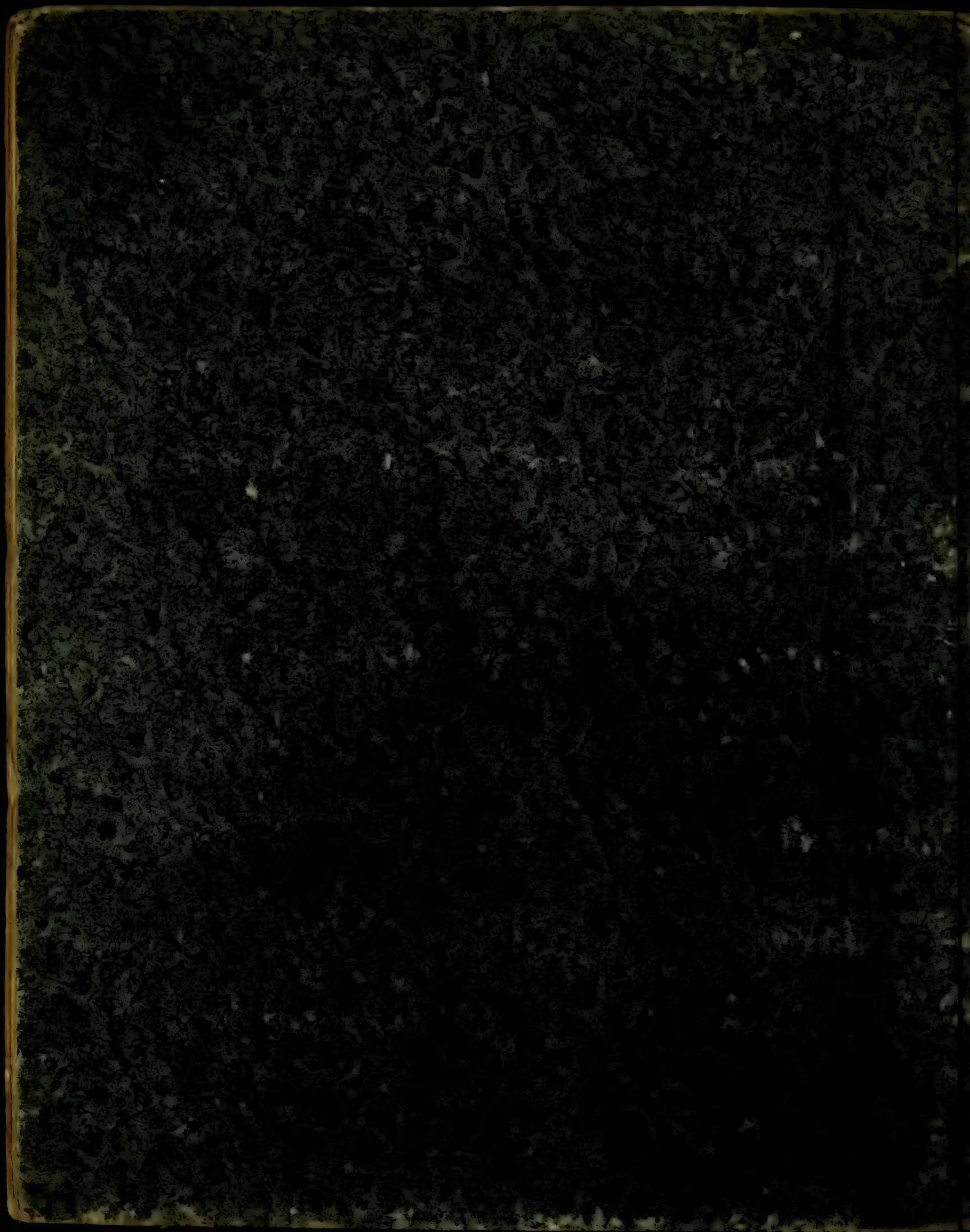
Vau deville



Fin

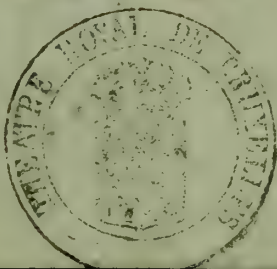


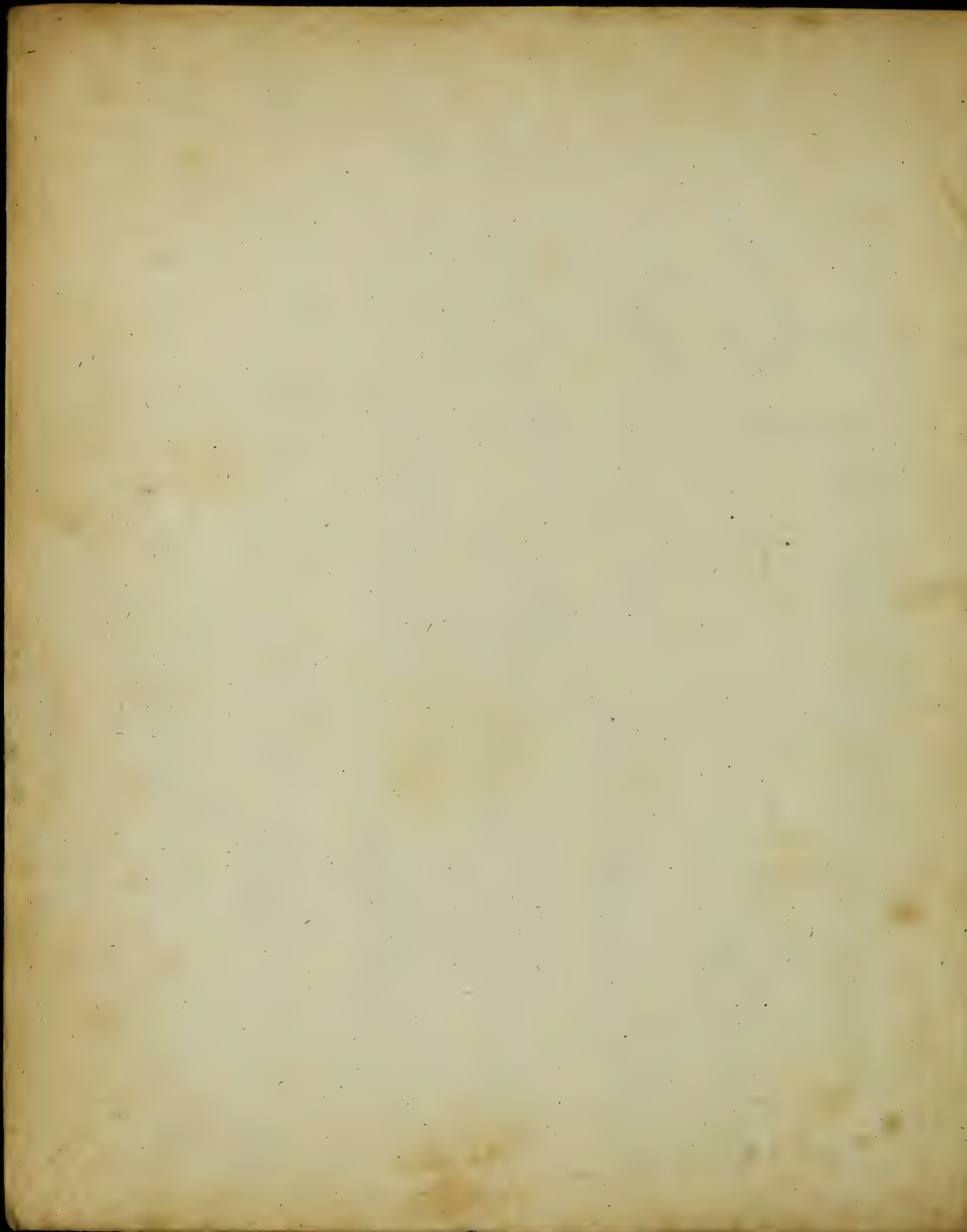




Violino 1.^o

Gusman D'Alfarache





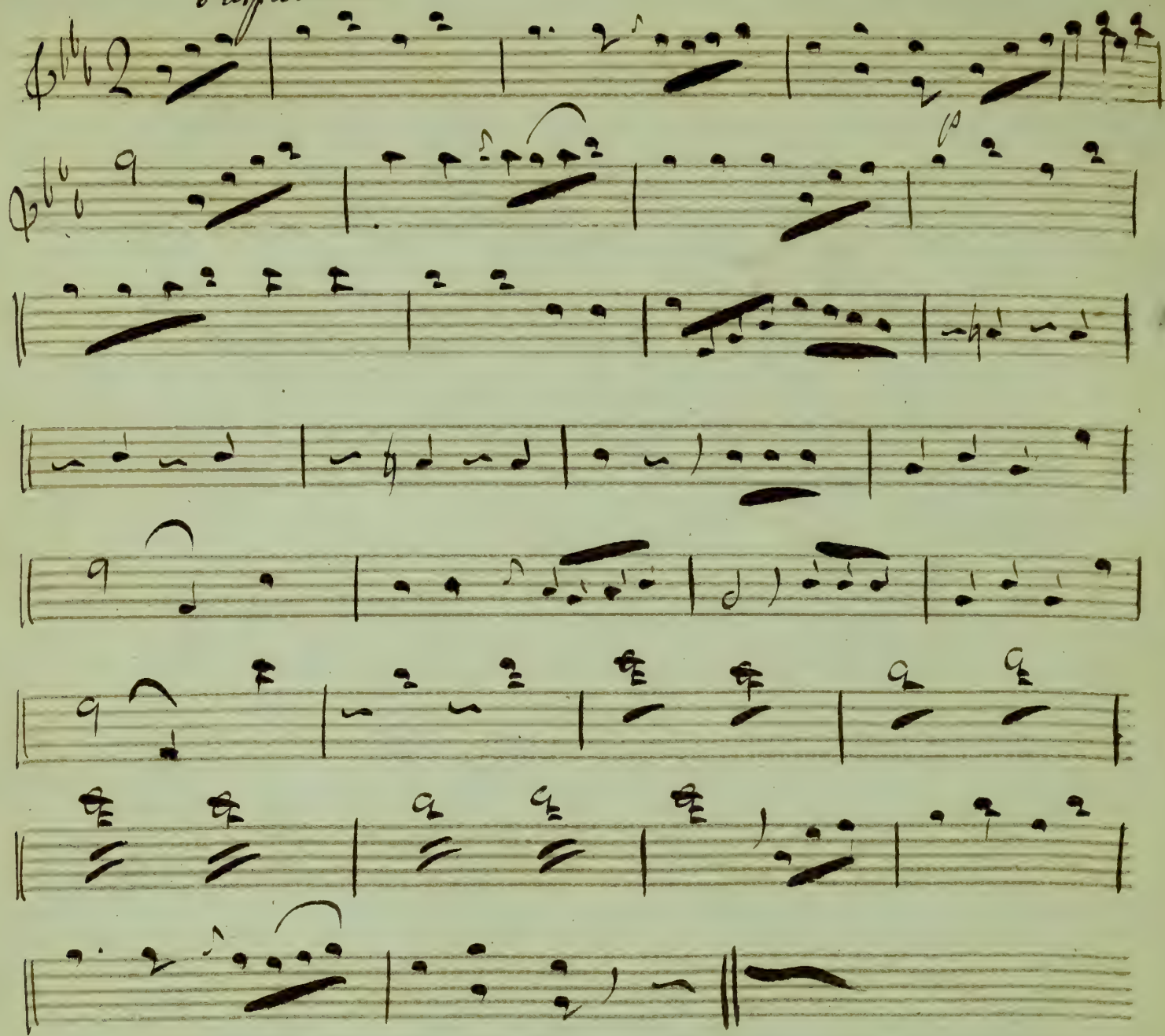


Gusman D'affarache

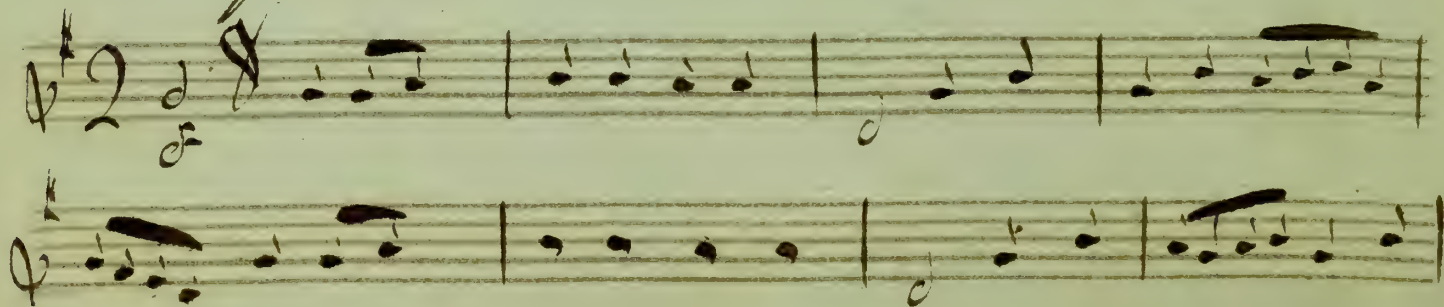
Victimo Primo



N^o 1 En quel Etat voyez-vous gutman
d'affarache



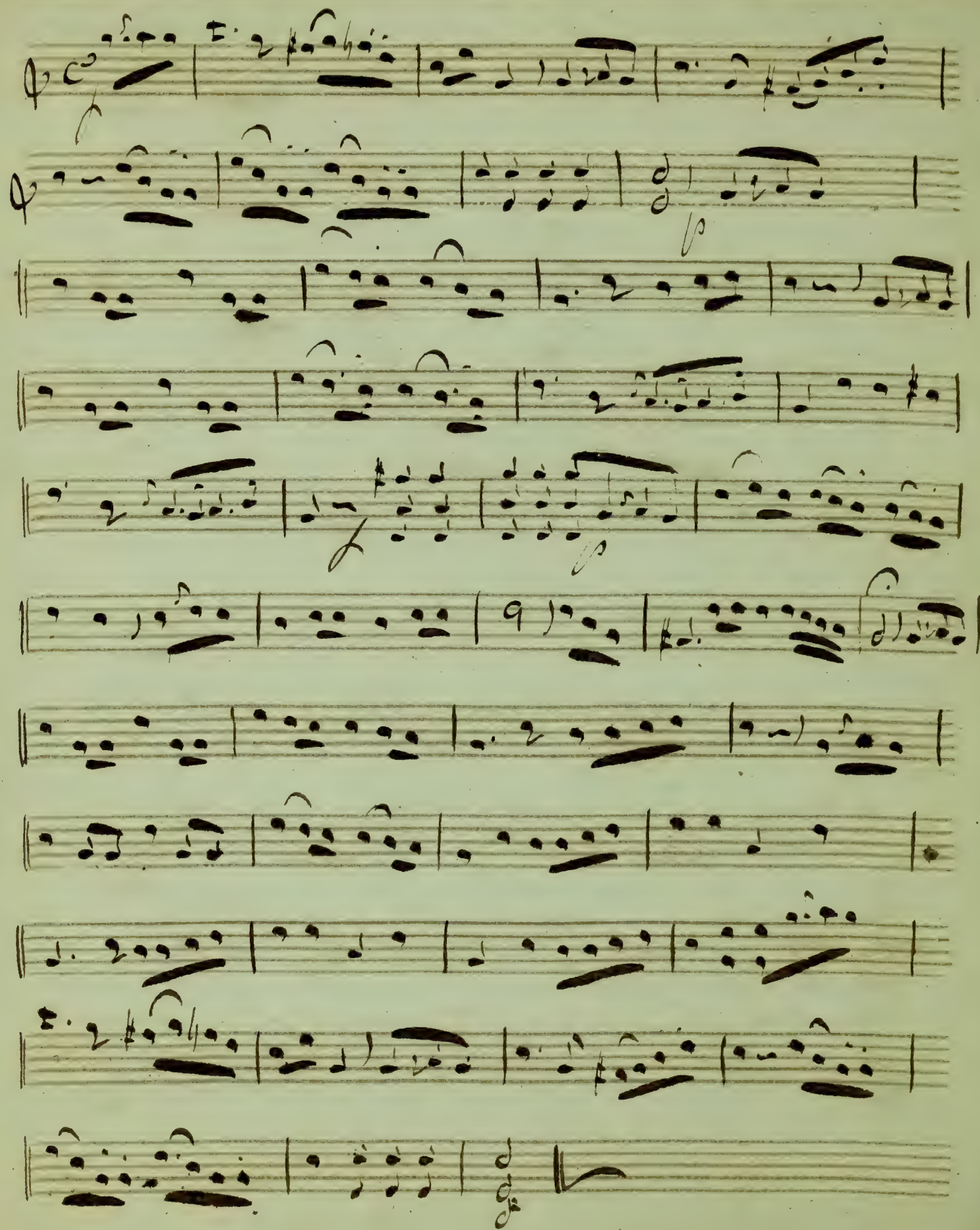
N° 2 Mais pour se reposer on n'offense
personne



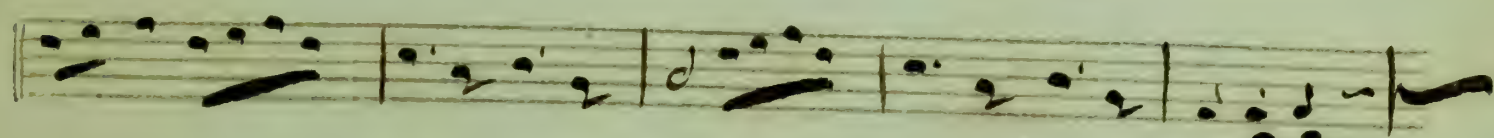
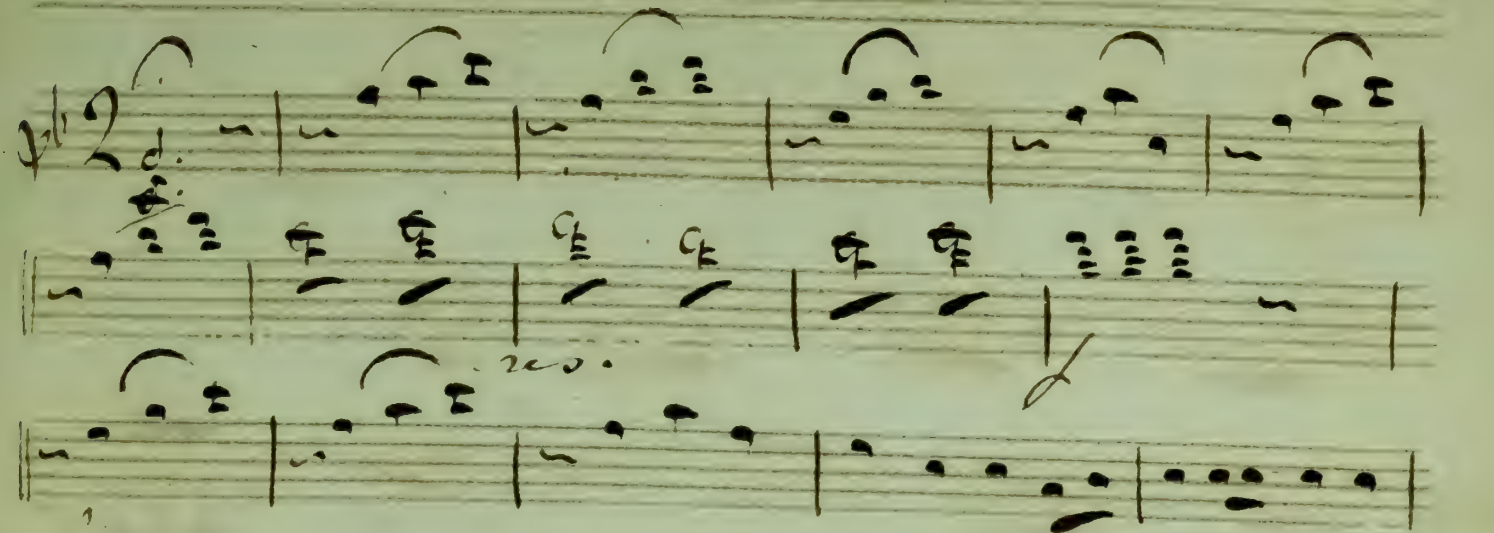
Fin

il est arrive hier, et loge en cette auberge

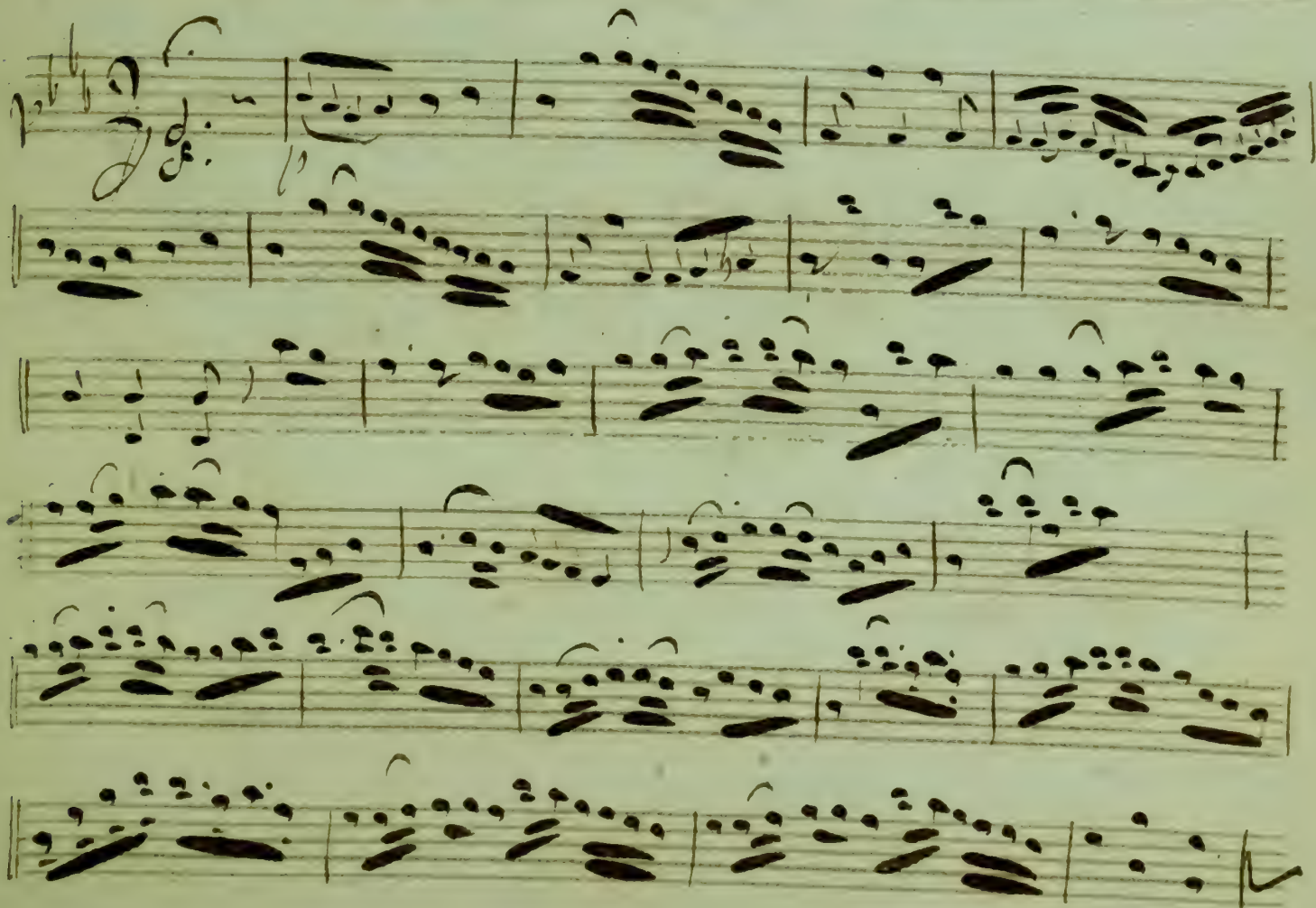
S. L. Désespérerais-tu de mon étoile



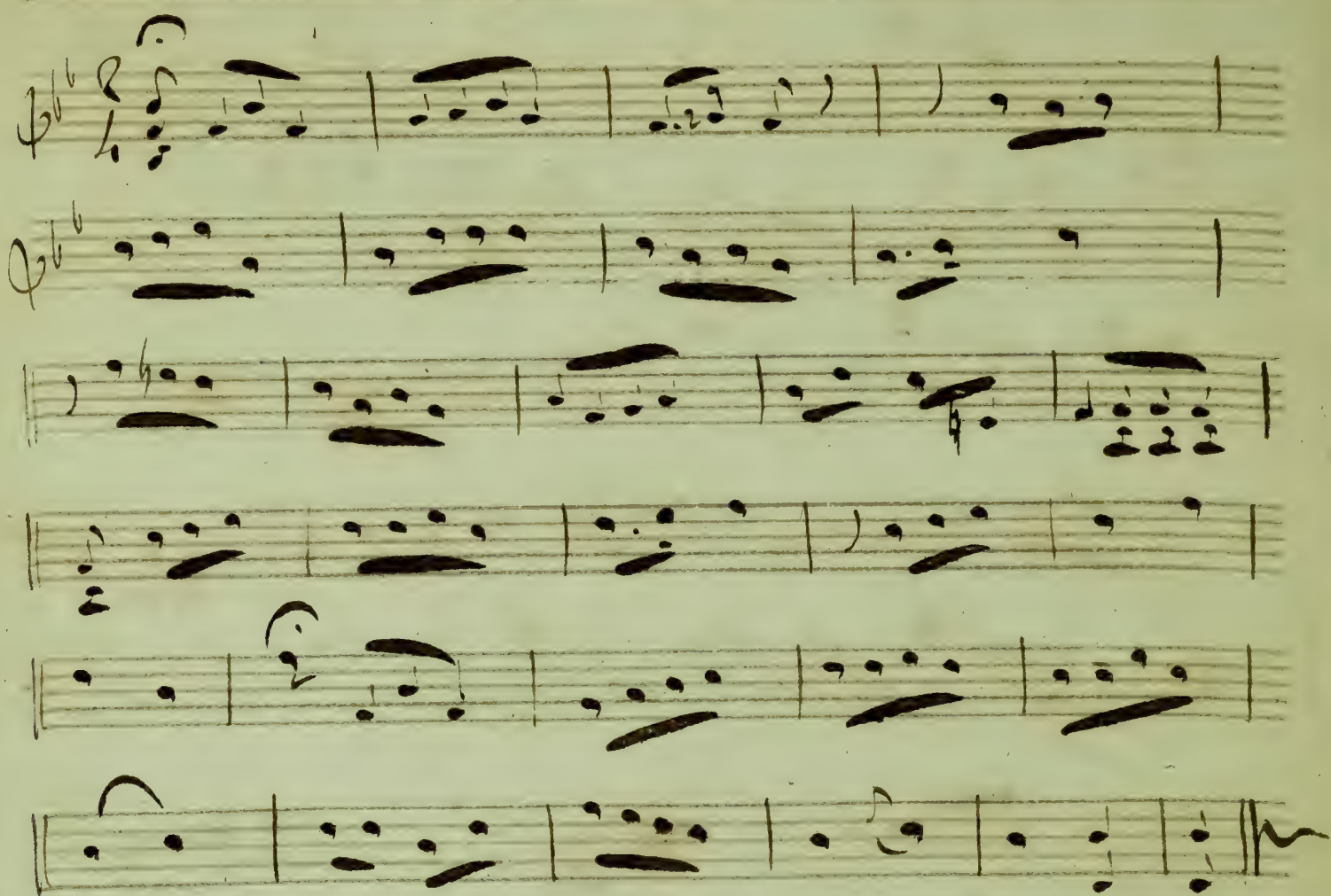
5 qu'est-ce qu'il a mon habit il est bien -
oui mais il est déchiré



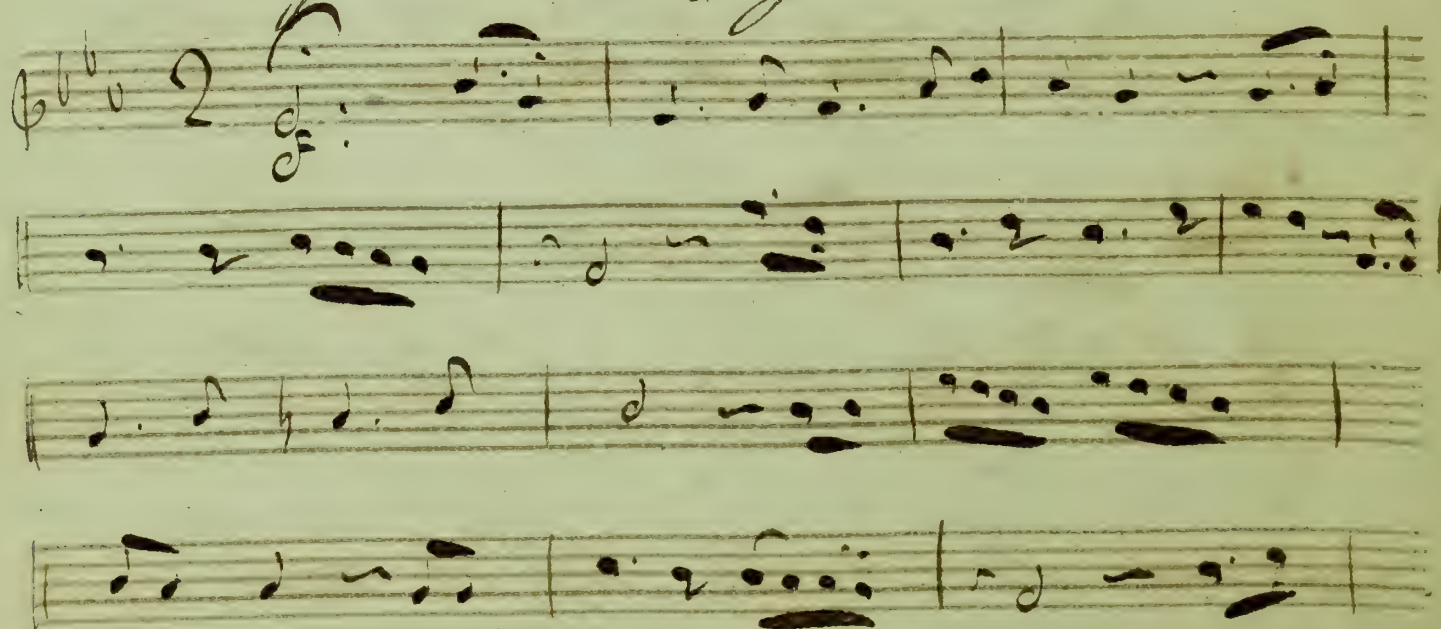
6 encor... je t'ai défendu de me donner
ce nom

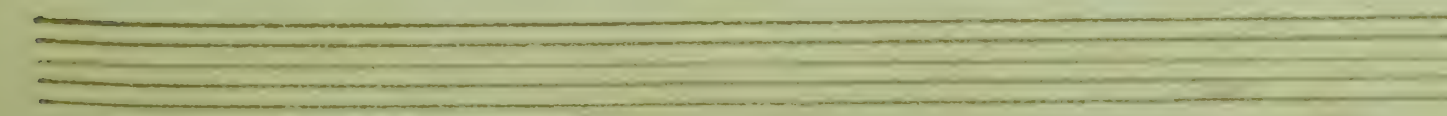
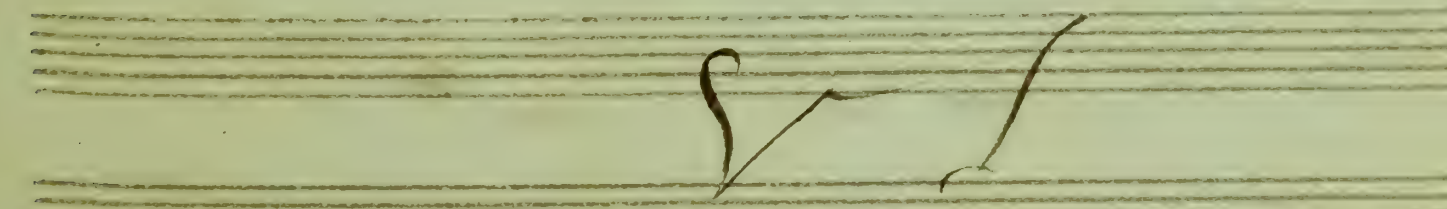
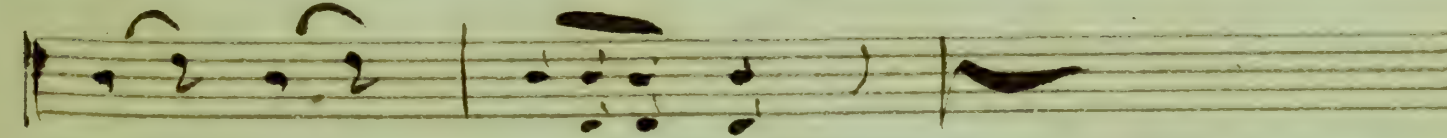
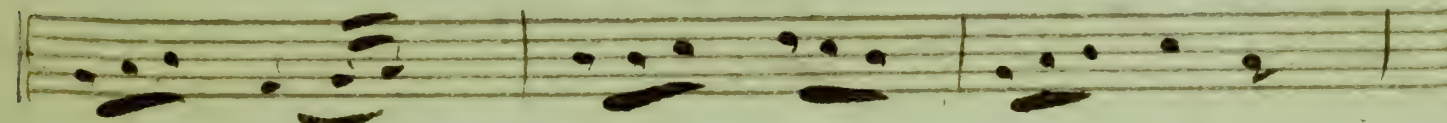
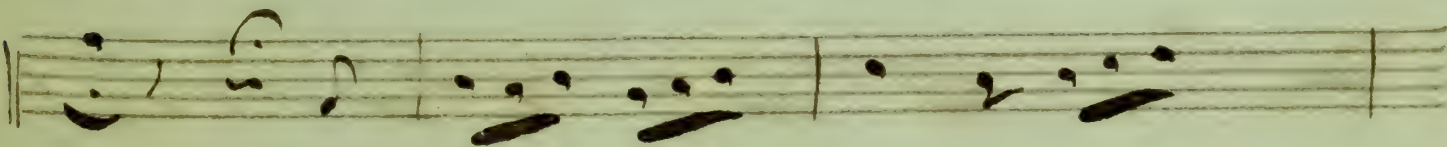
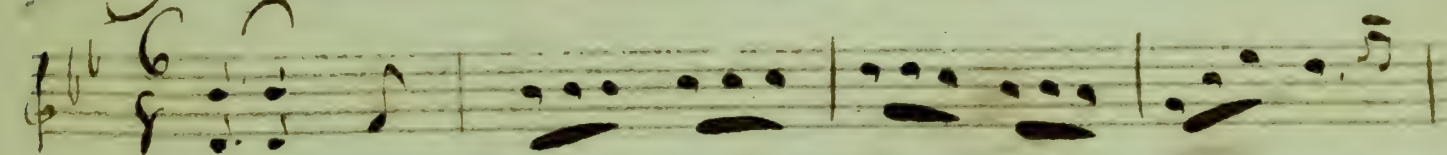
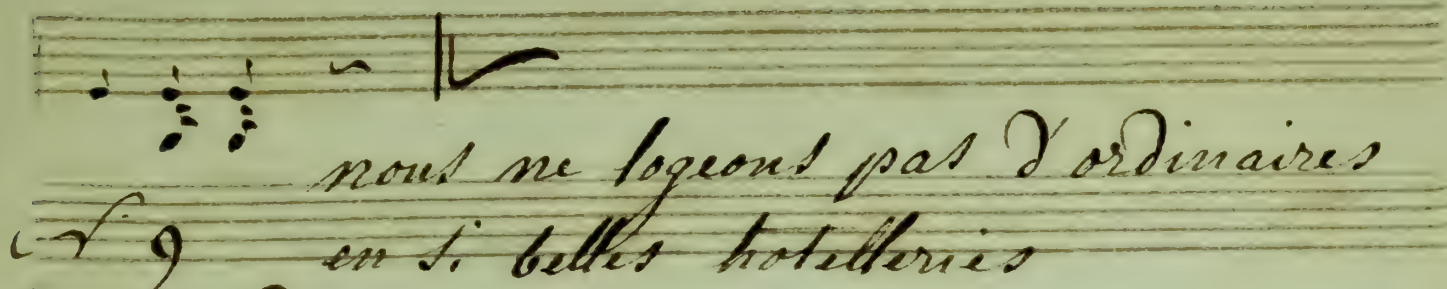
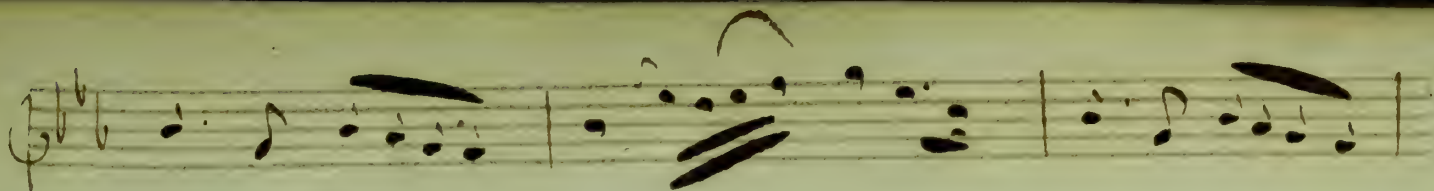


57 Et qui le dites vous

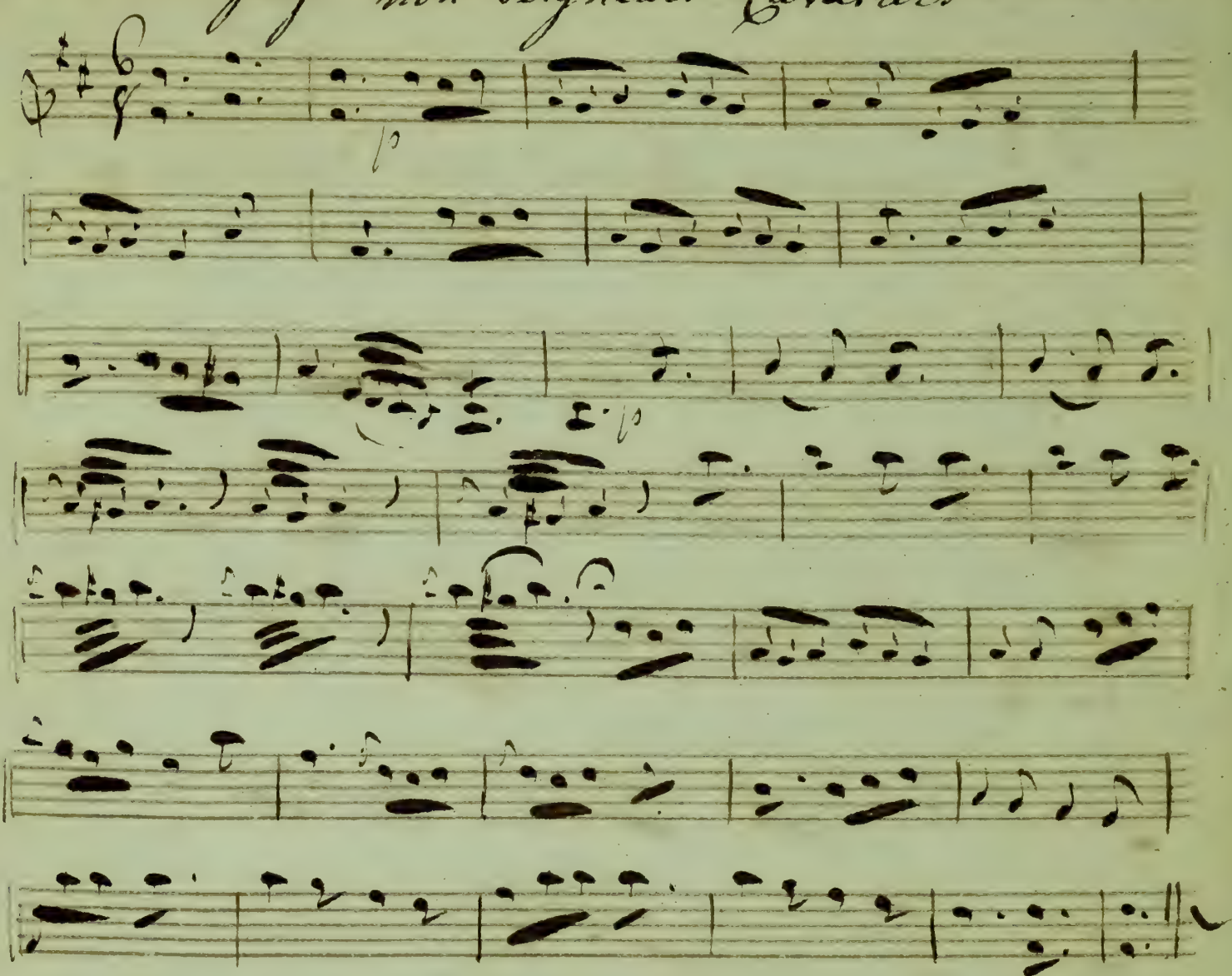


58 il la offert de bon cœur sans
exiger aucun paiement

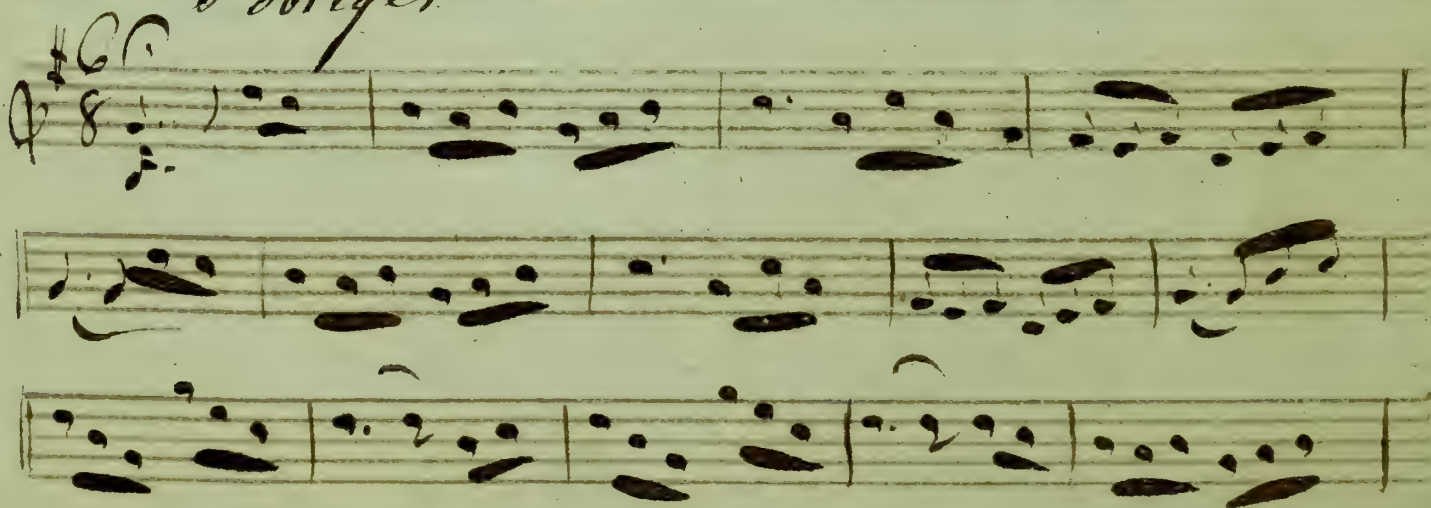


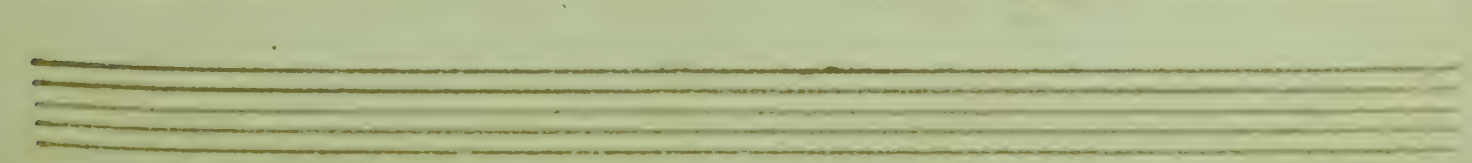
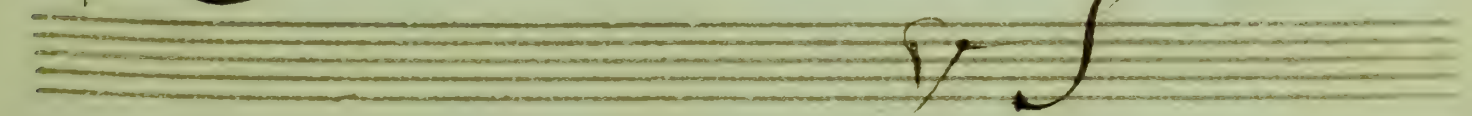
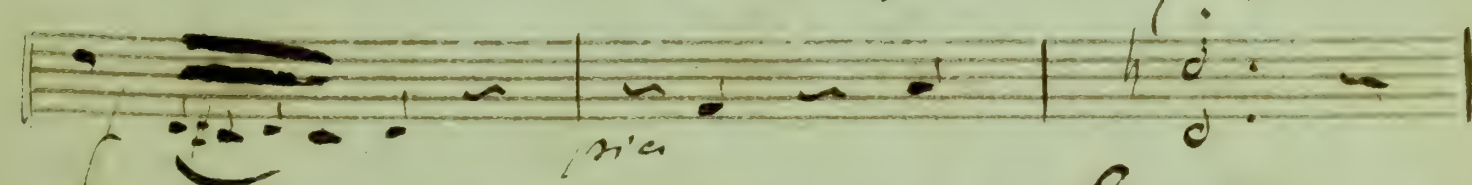
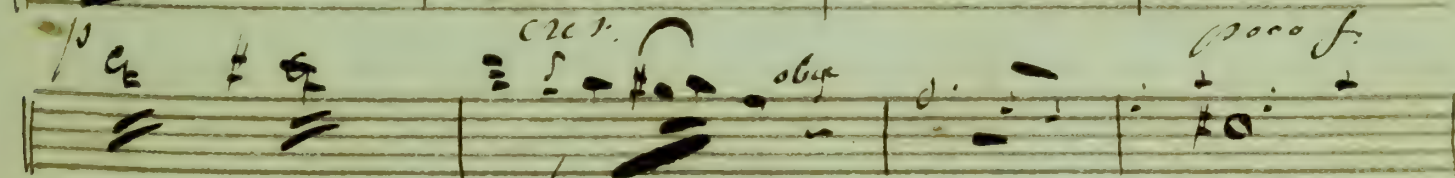
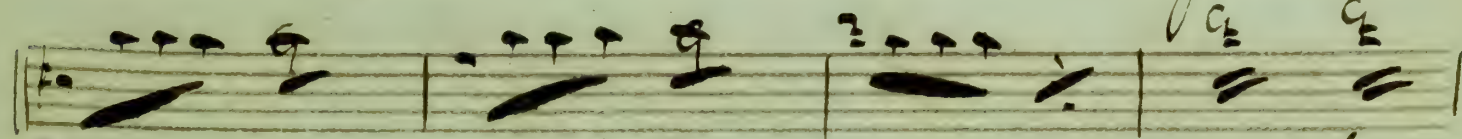
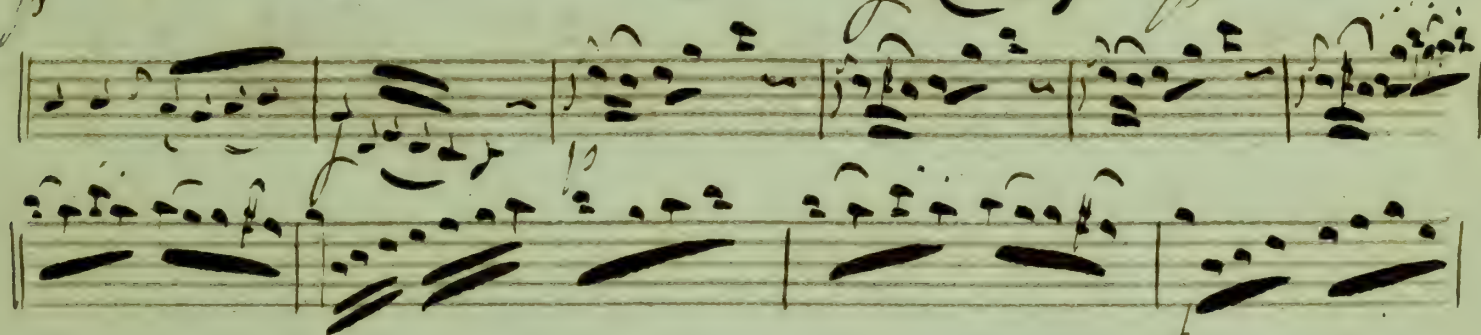
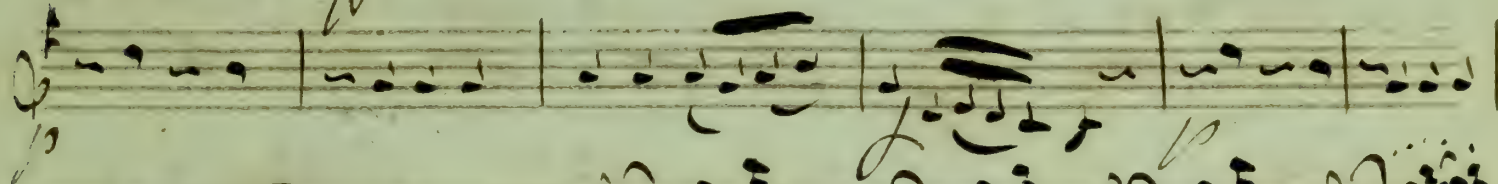
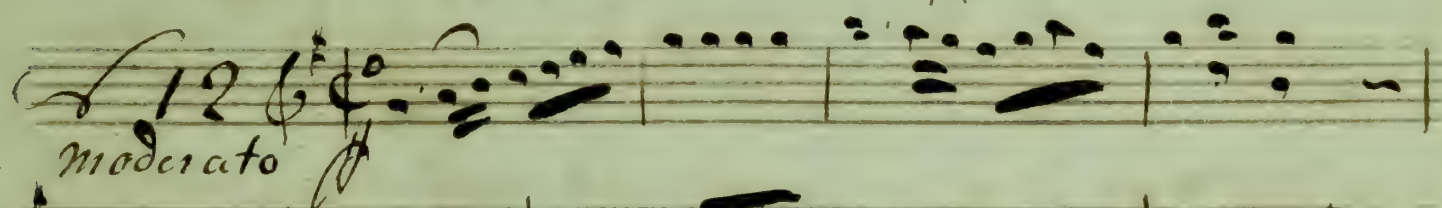
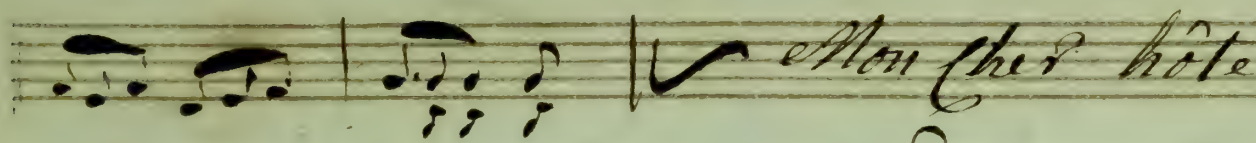
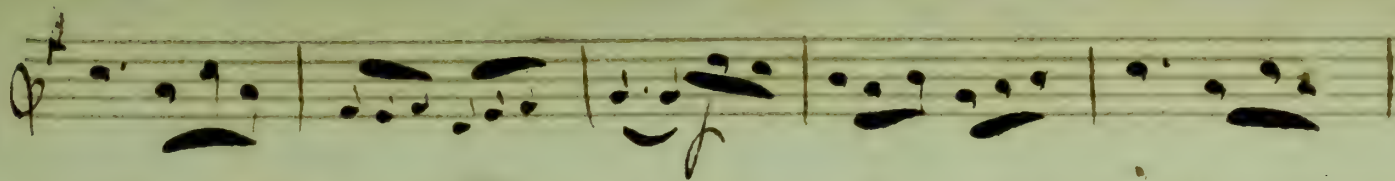


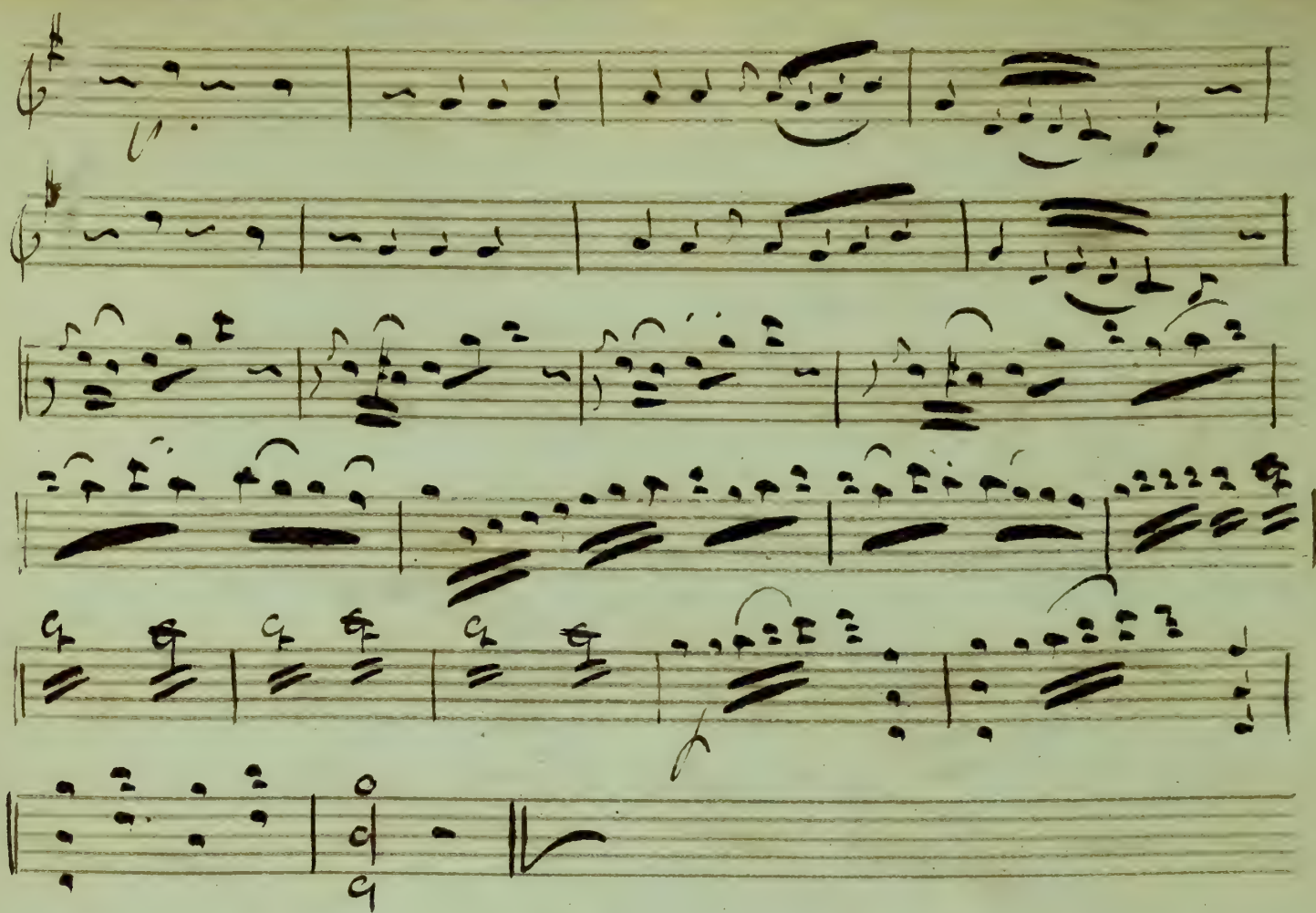
Jerome inigo Quistador n'est pas un
No 10 fuit non signeurs Cavaliers



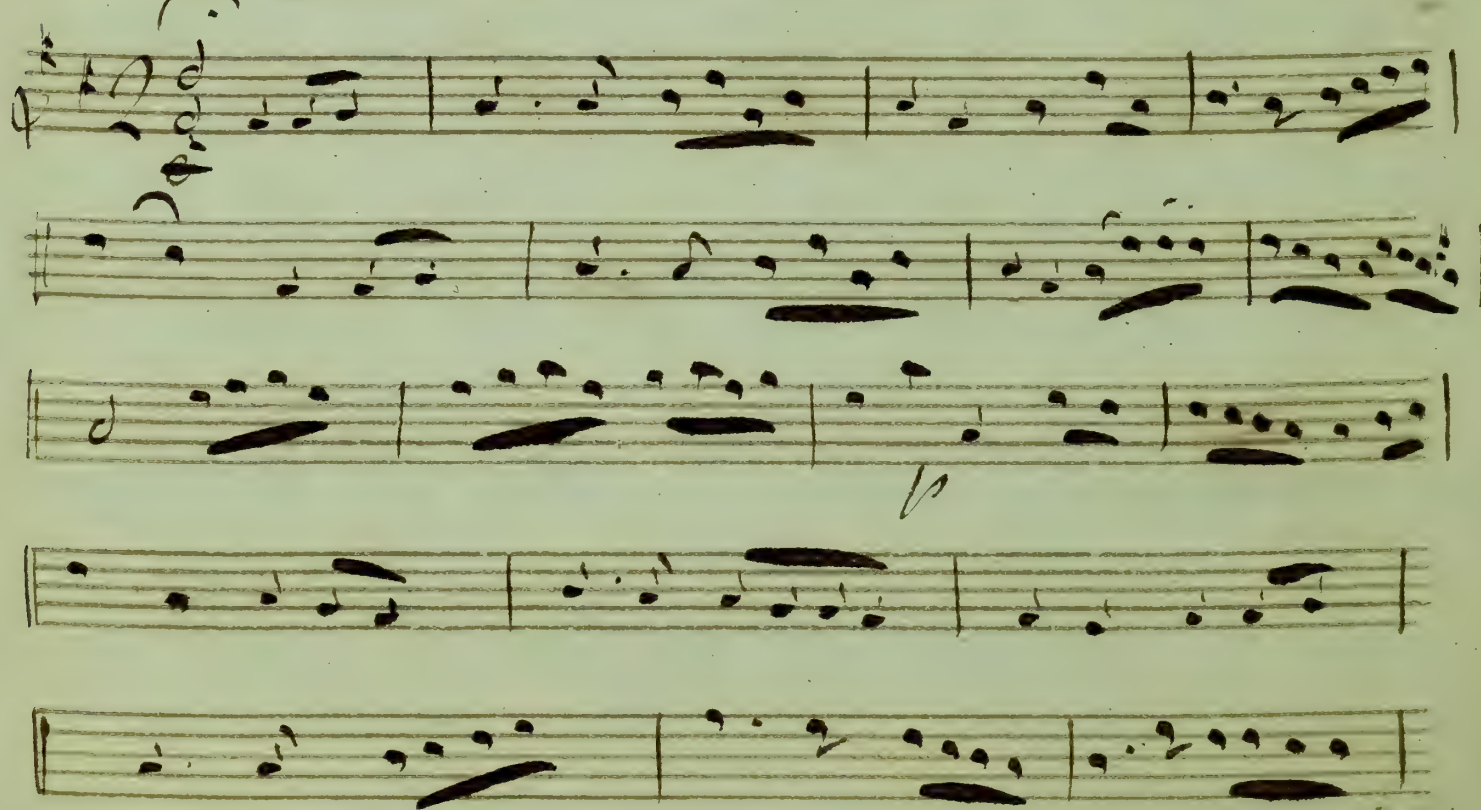
No 11 Si les hommes sont freres c'est pour
s'obliger





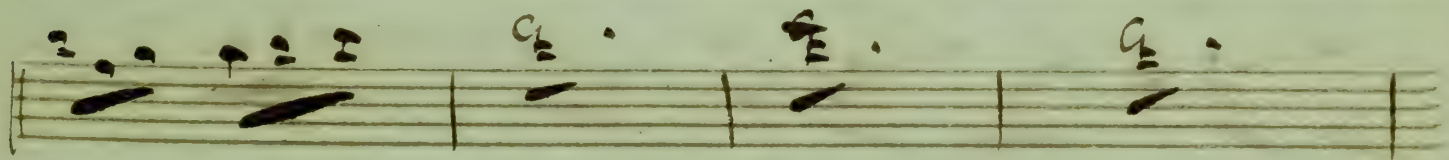
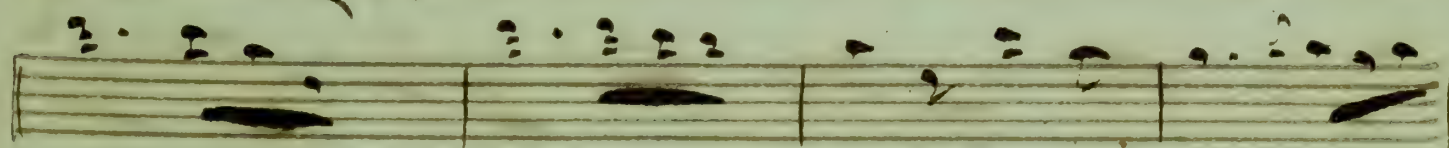
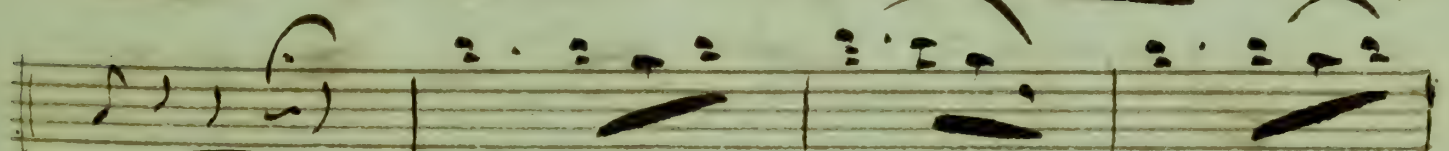
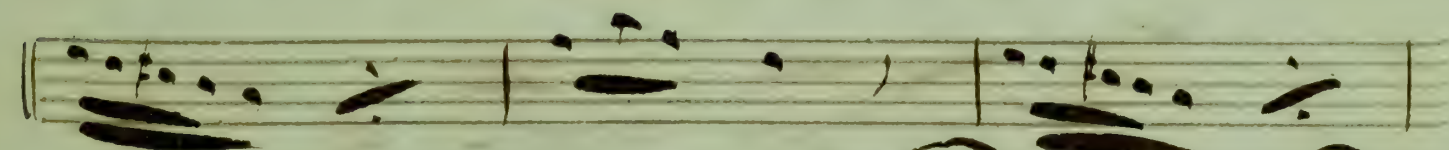
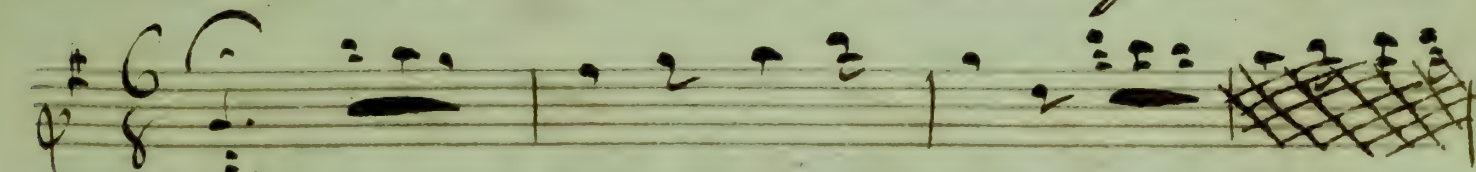


13 Monsieur je suis un tailleur homme-
homme





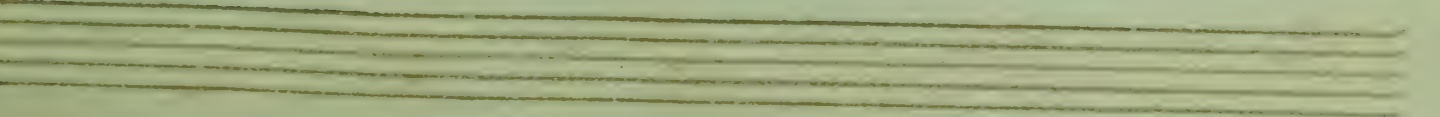
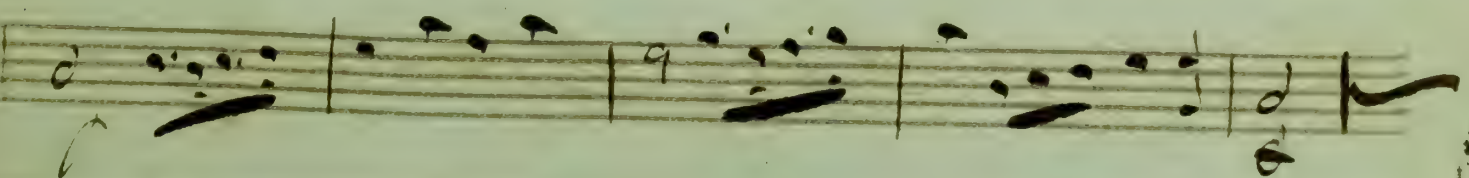
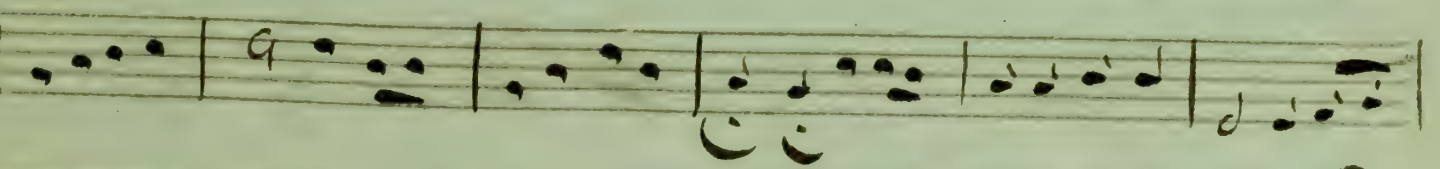
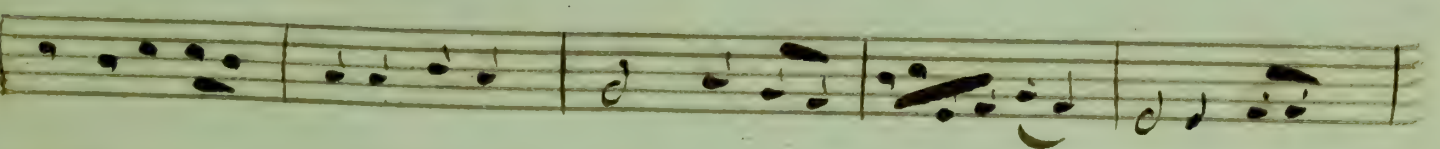
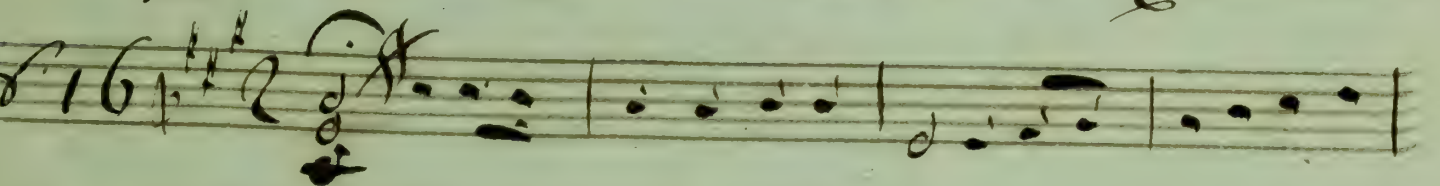
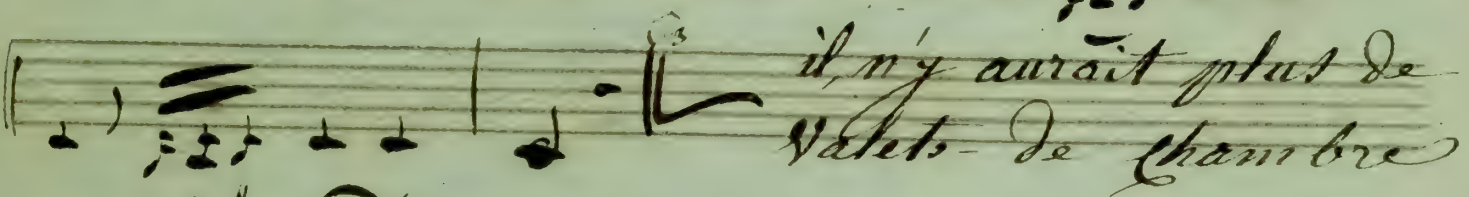
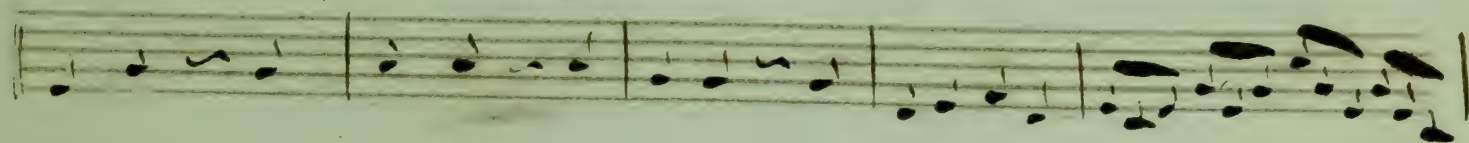
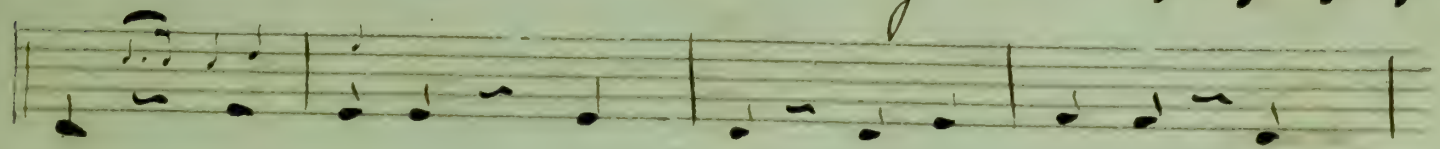
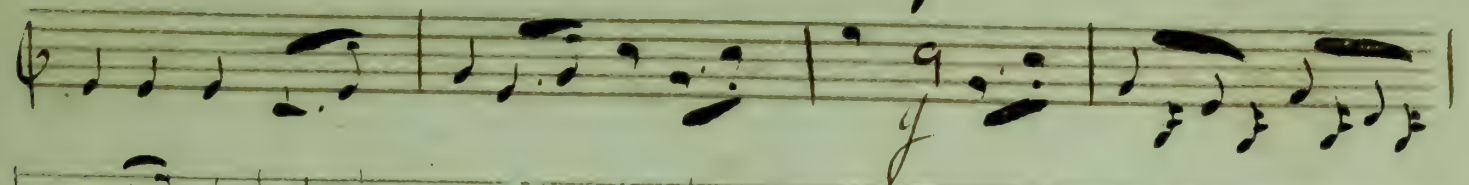
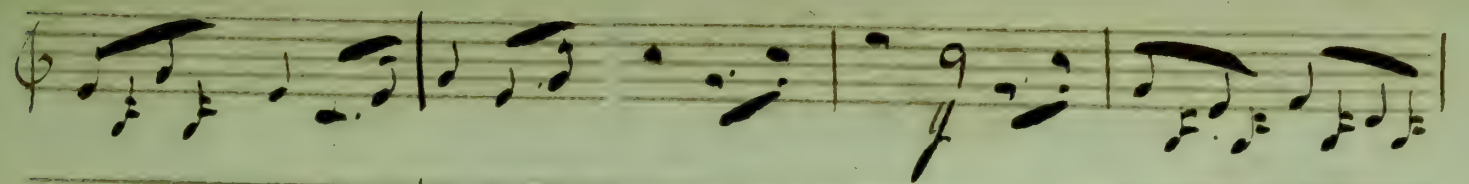
et mon gris camelot à la fuste-au-corps
Lh déchire et les manches pareilles



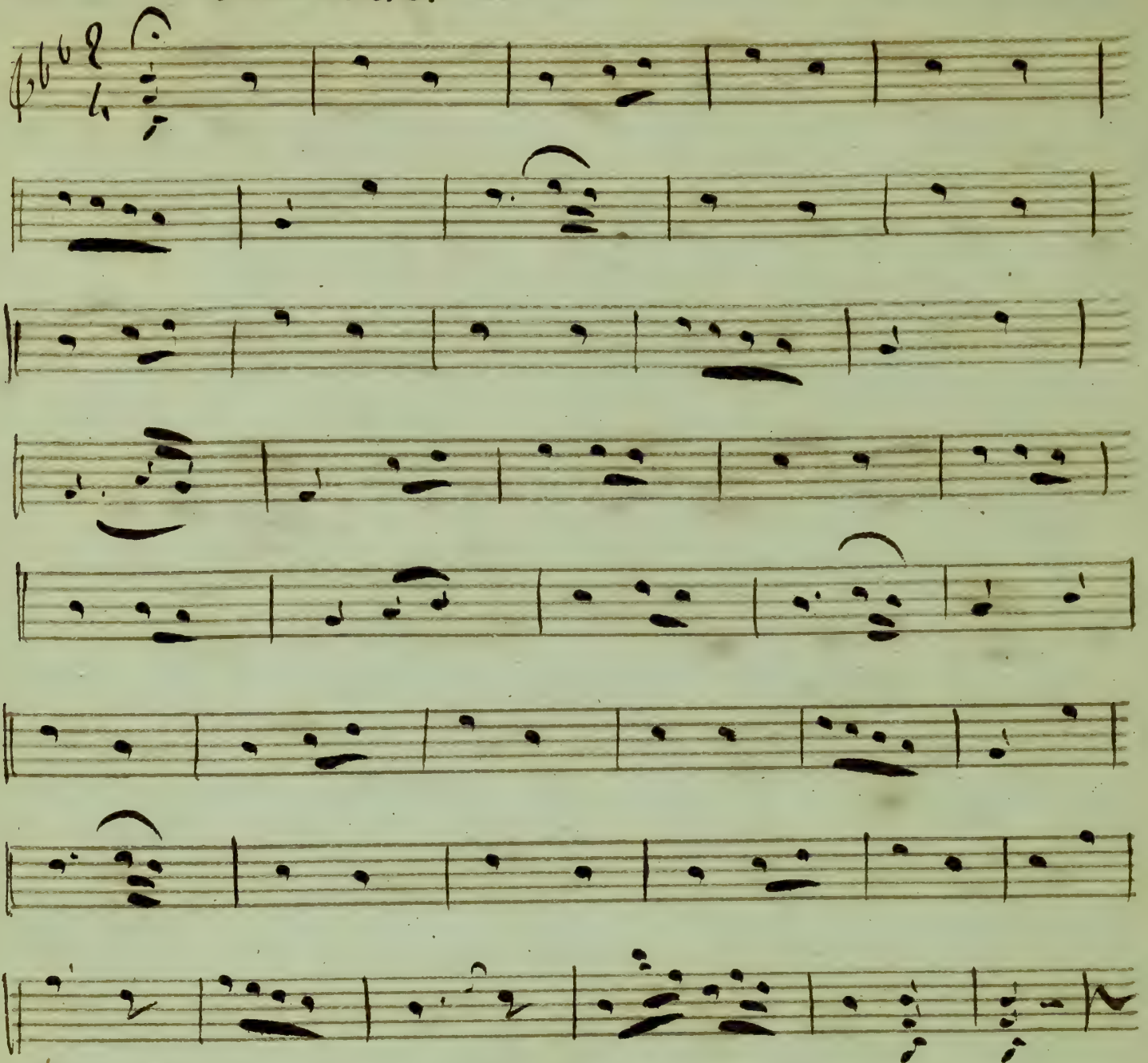
No 15 il n'en faut pas d'avantage

all.

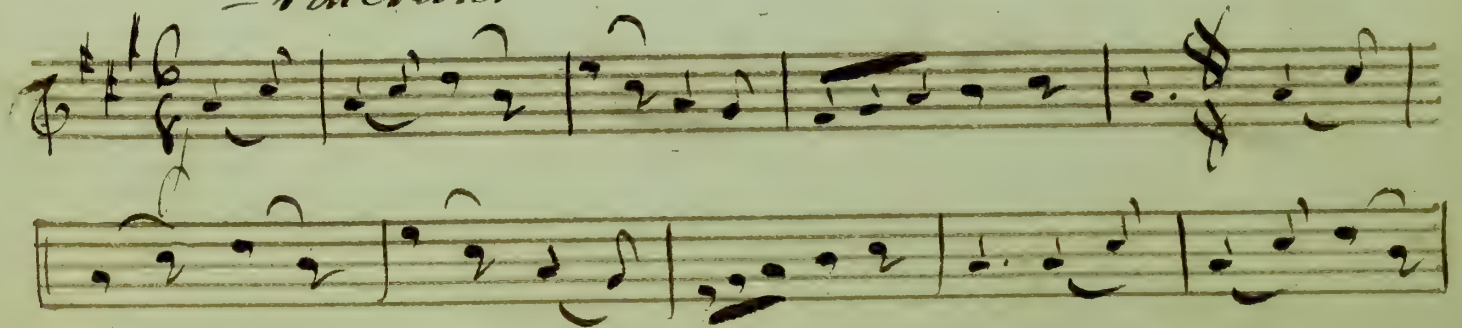
Handwritten musical score for No 15, "il n'en faut pas d'avantage", marked "all." (allegretto). The score consists of 11 staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The first staff contains a single melodic line. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp. The seventh staff begins with a treble clef and a key signature of one sharp. The eighth staff begins with a treble clef and a key signature of one sharp. The ninth staff begins with a treble clef and a key signature of one sharp. The tenth staff begins with a treble clef and a key signature of one sharp. The eleventh staff begins with a treble clef and a key signature of one sharp. The score concludes with a double bar line and a repeat sign.

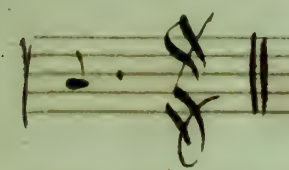
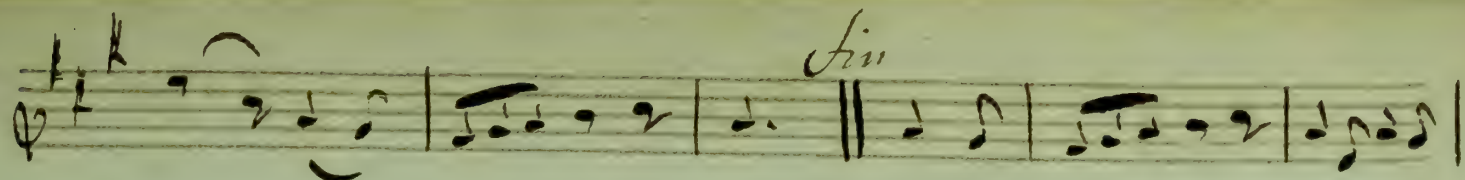


17 C'est indigne de se jouer de ma
sensibilité

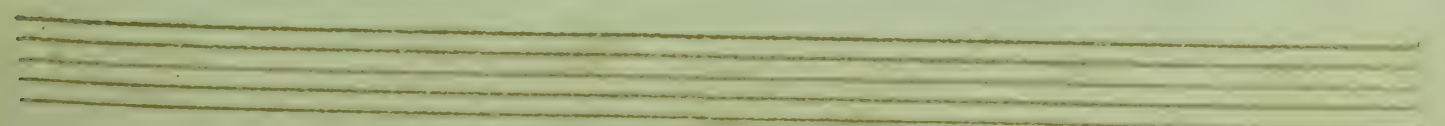
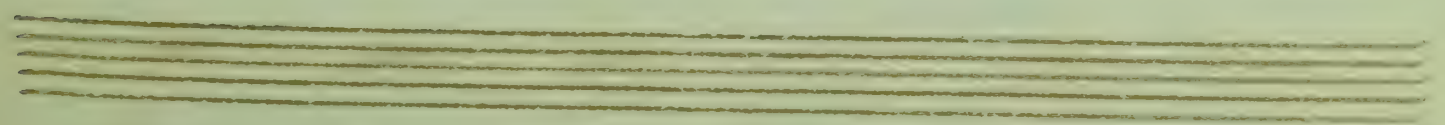
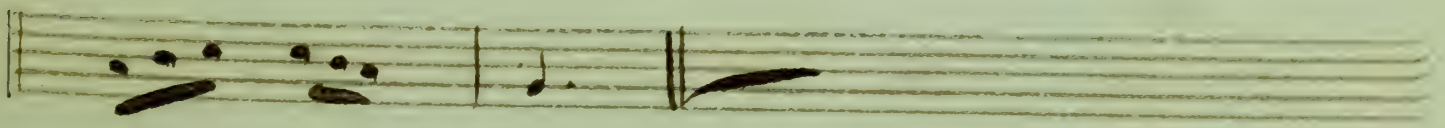
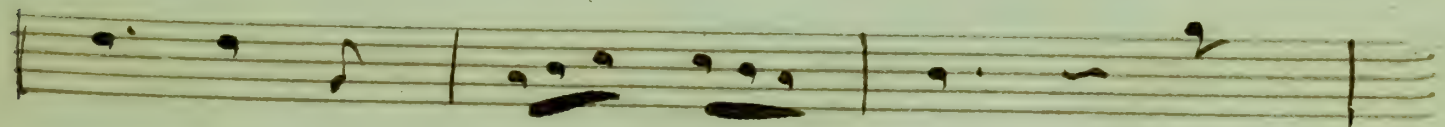
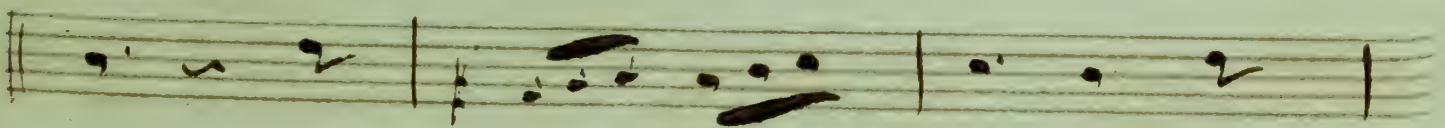
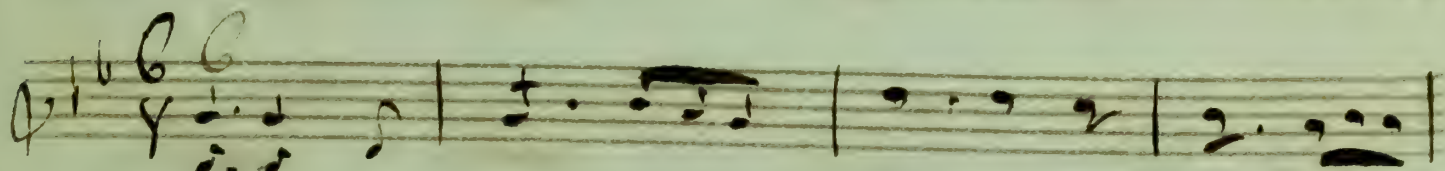


18 Je vais te donner mes dernières ins-
tructions

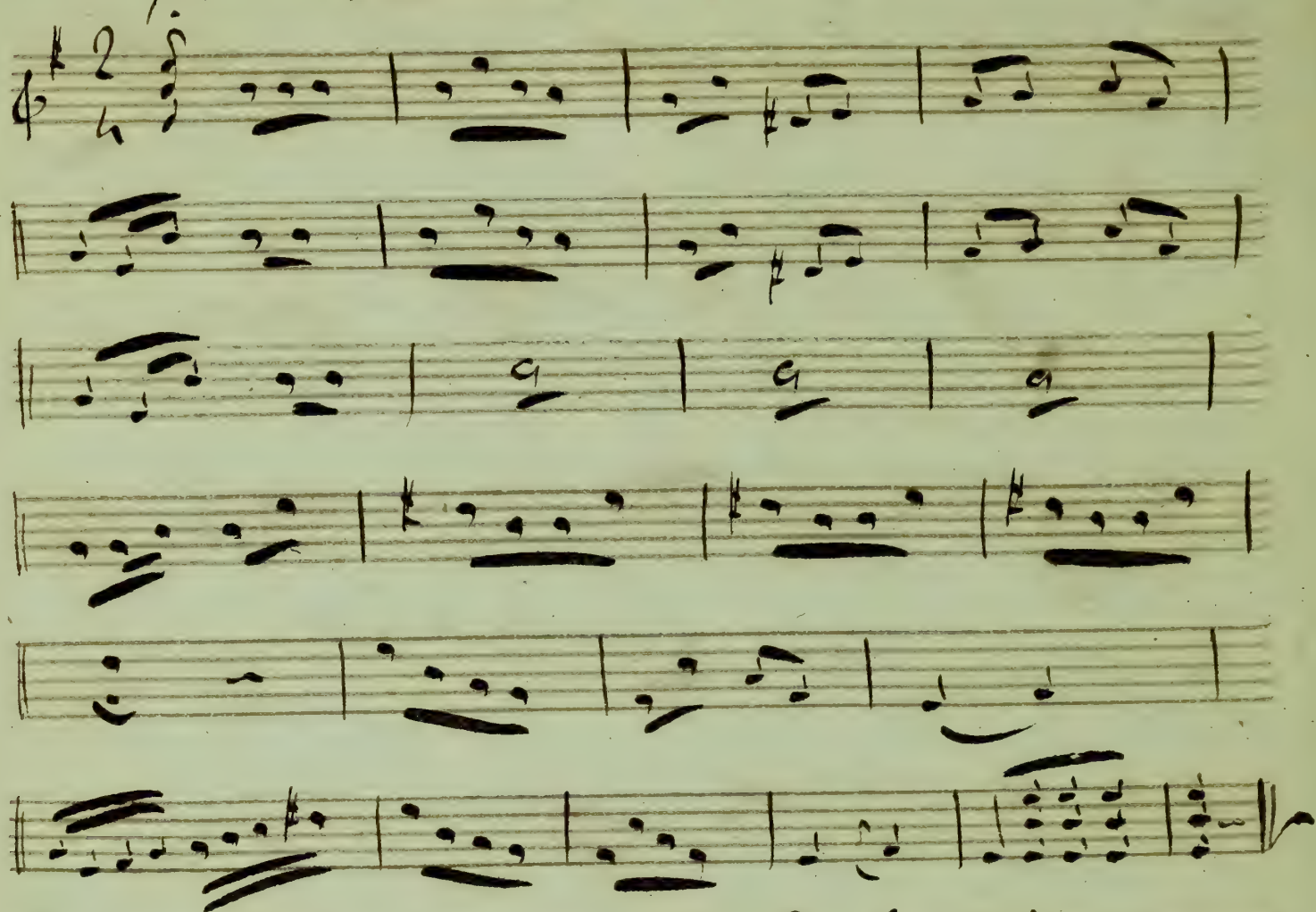




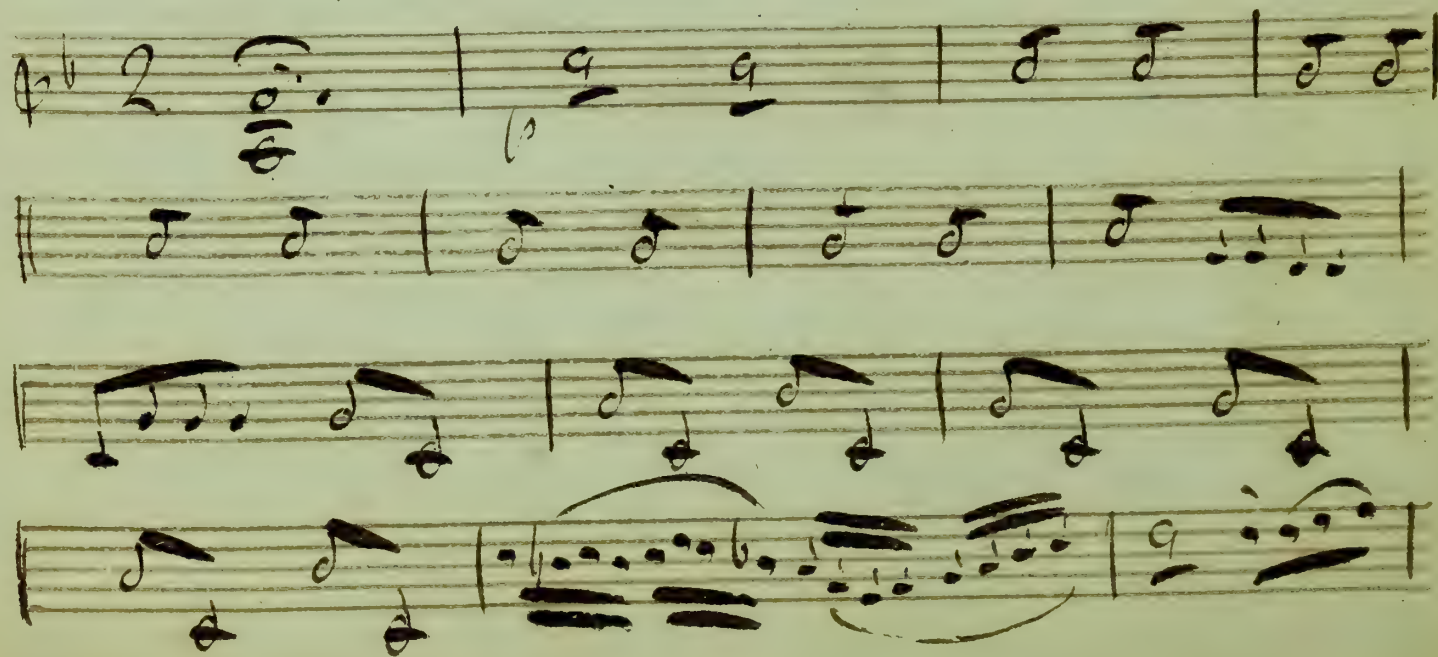
Je n'ai pas dit cela - comment comment

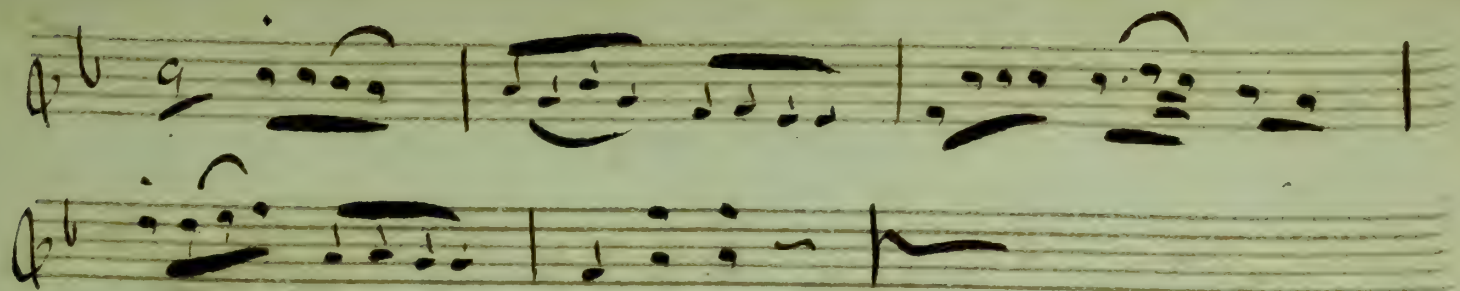


N. 20 *eh oui le cher gusman (qui diable
l'amène*

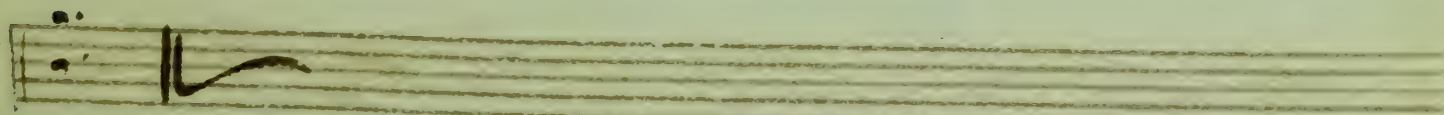
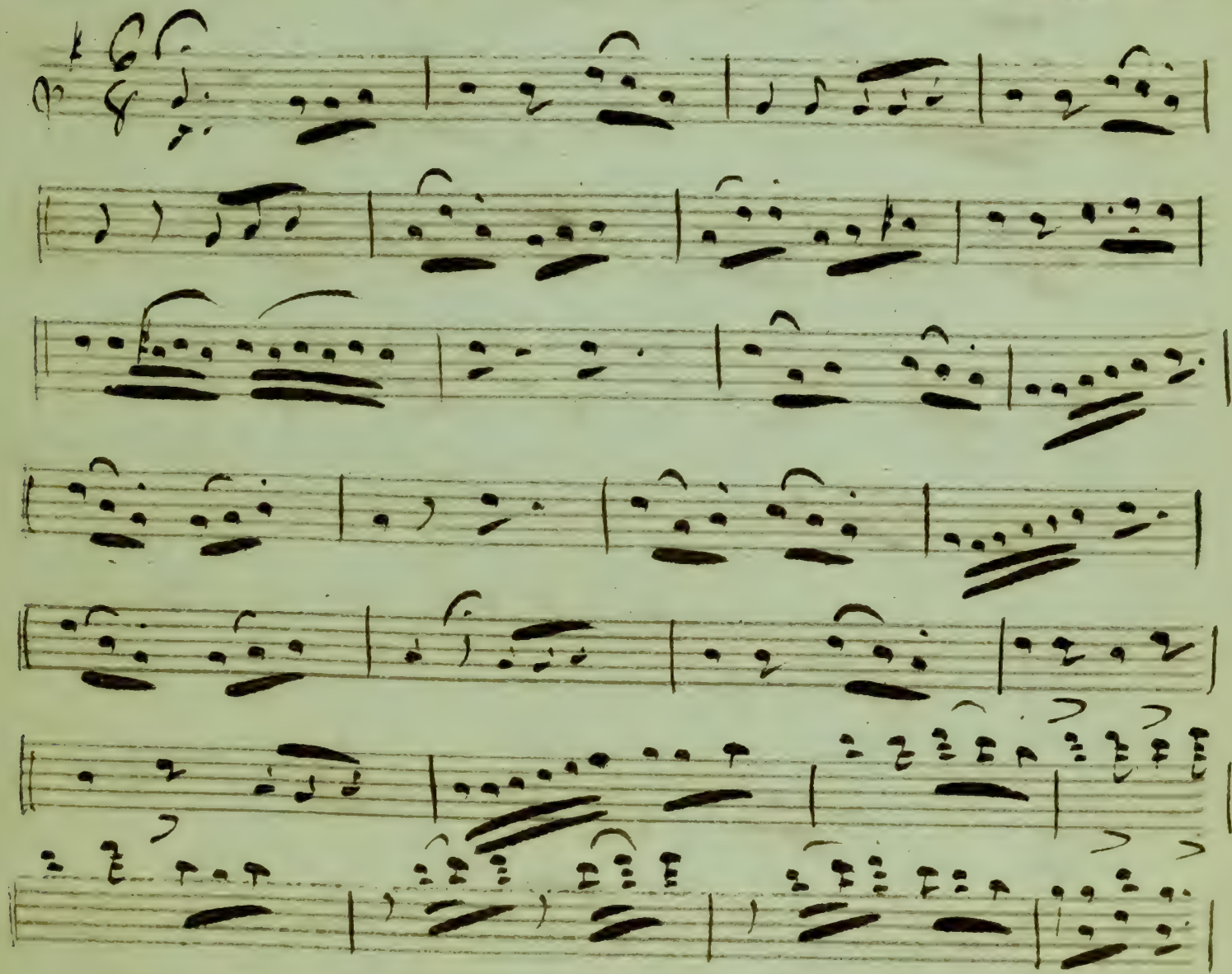


N. 21 *Vous me permettez de lui faire mon
Compliment*

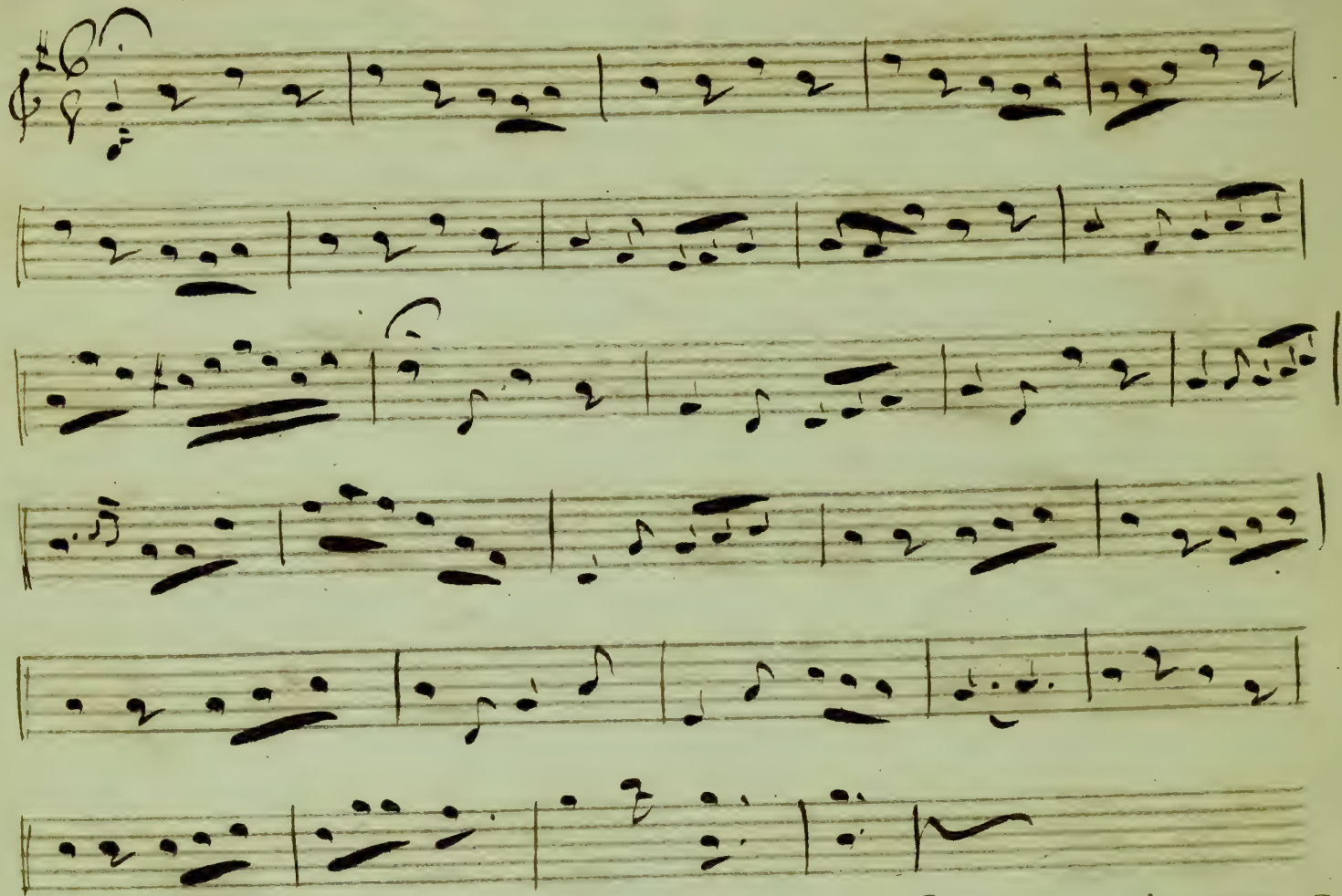




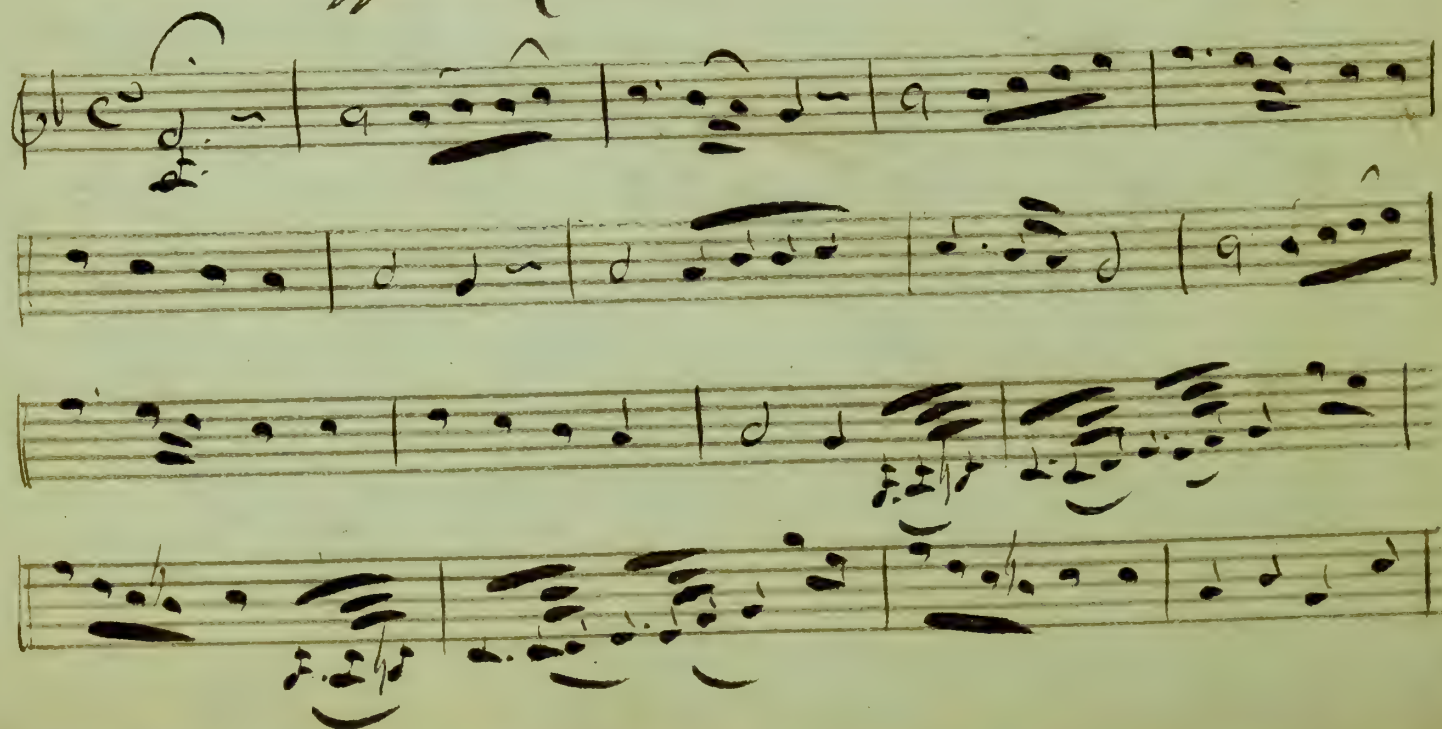
22 ils se sont très mal conduits avec moi



23 ah! si ce n'est que cela rassurez-vous

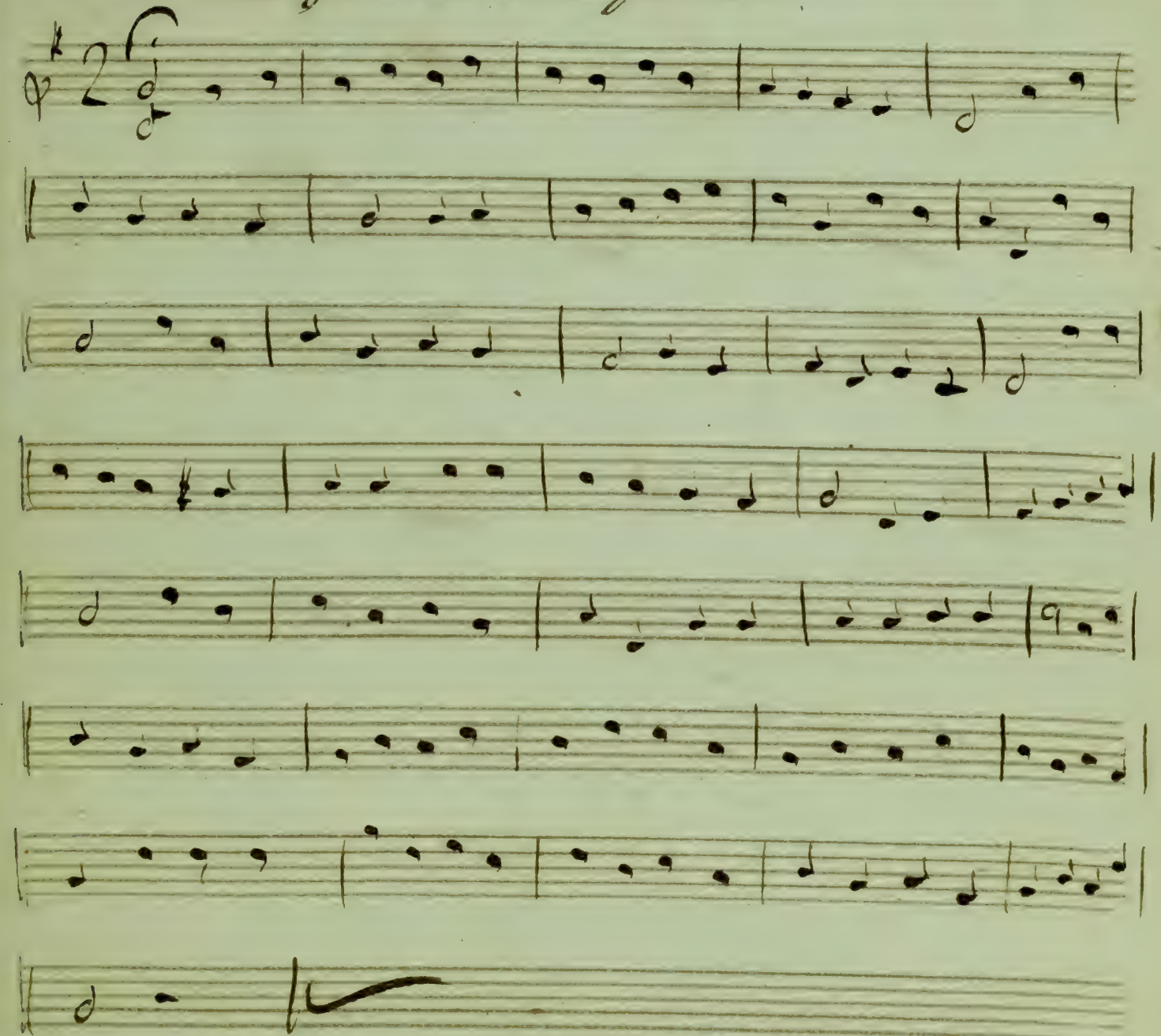


24 il m'en coûterait trop de vous tromper
apprenez...



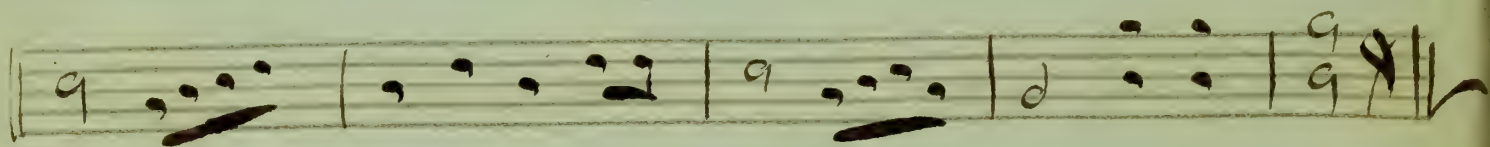
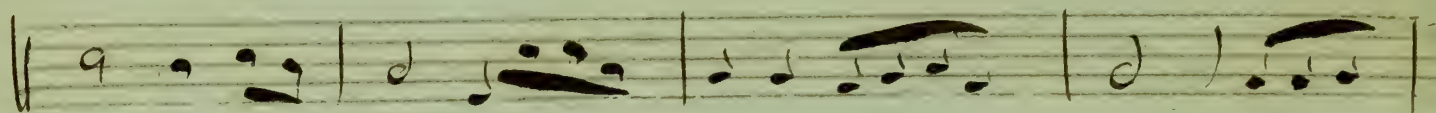
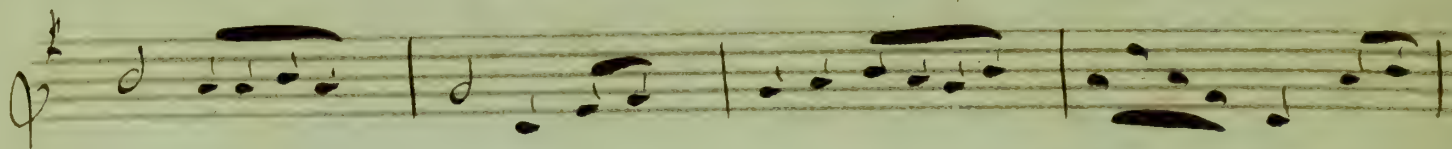
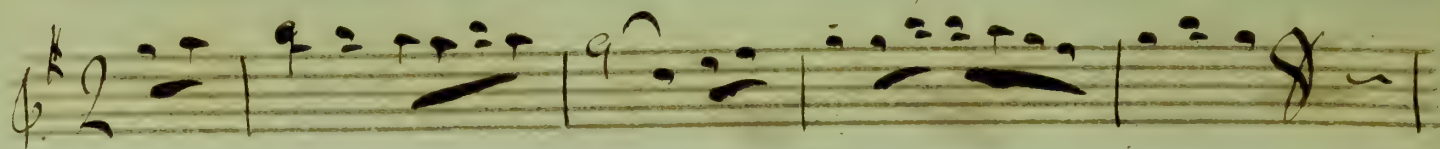


25 Vous m'auriez peut-être encore
fermé votre porte

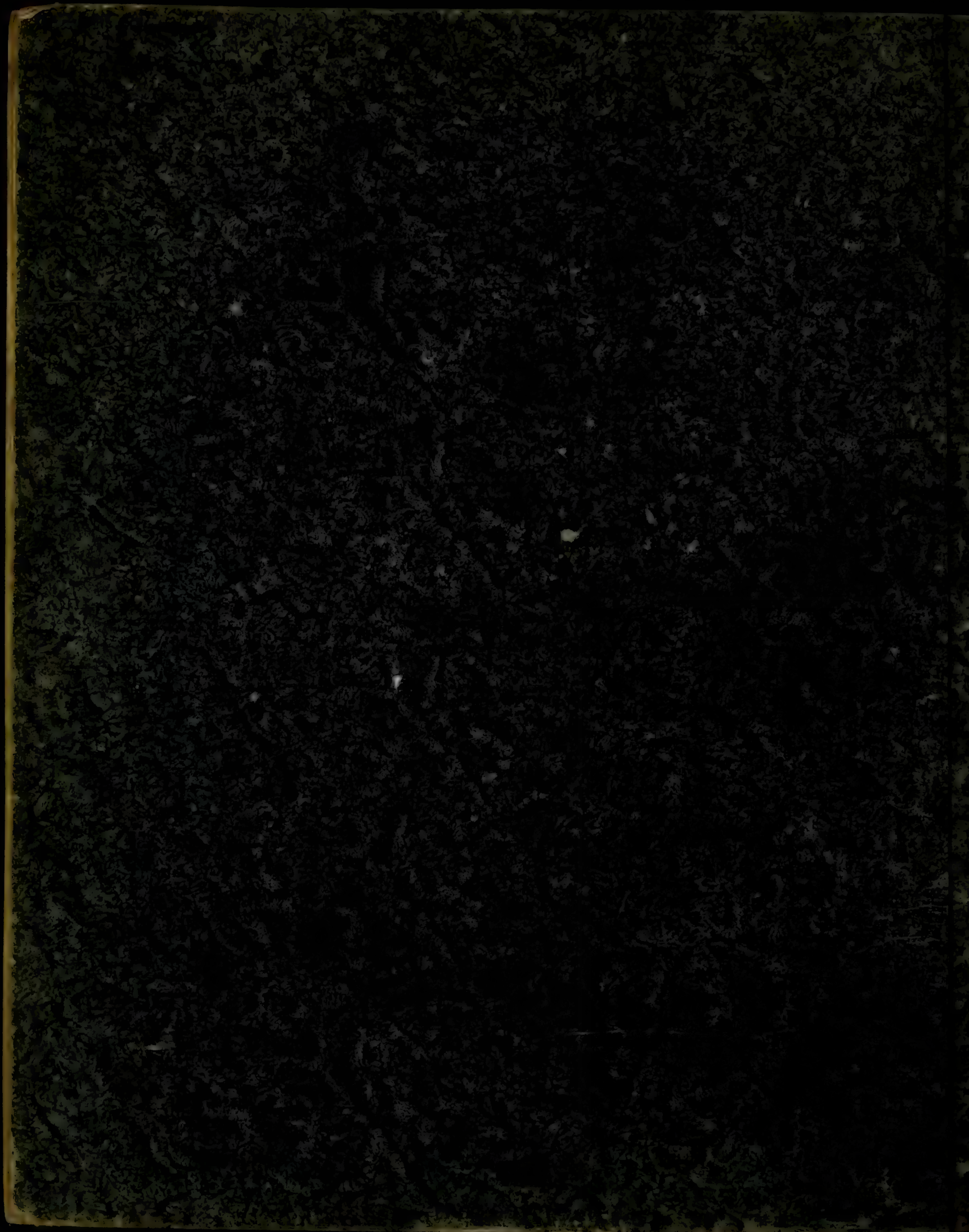


les Messieurs n'ont-ils pas pour vous la
même amitié que pour moi

N 26 vaudiville



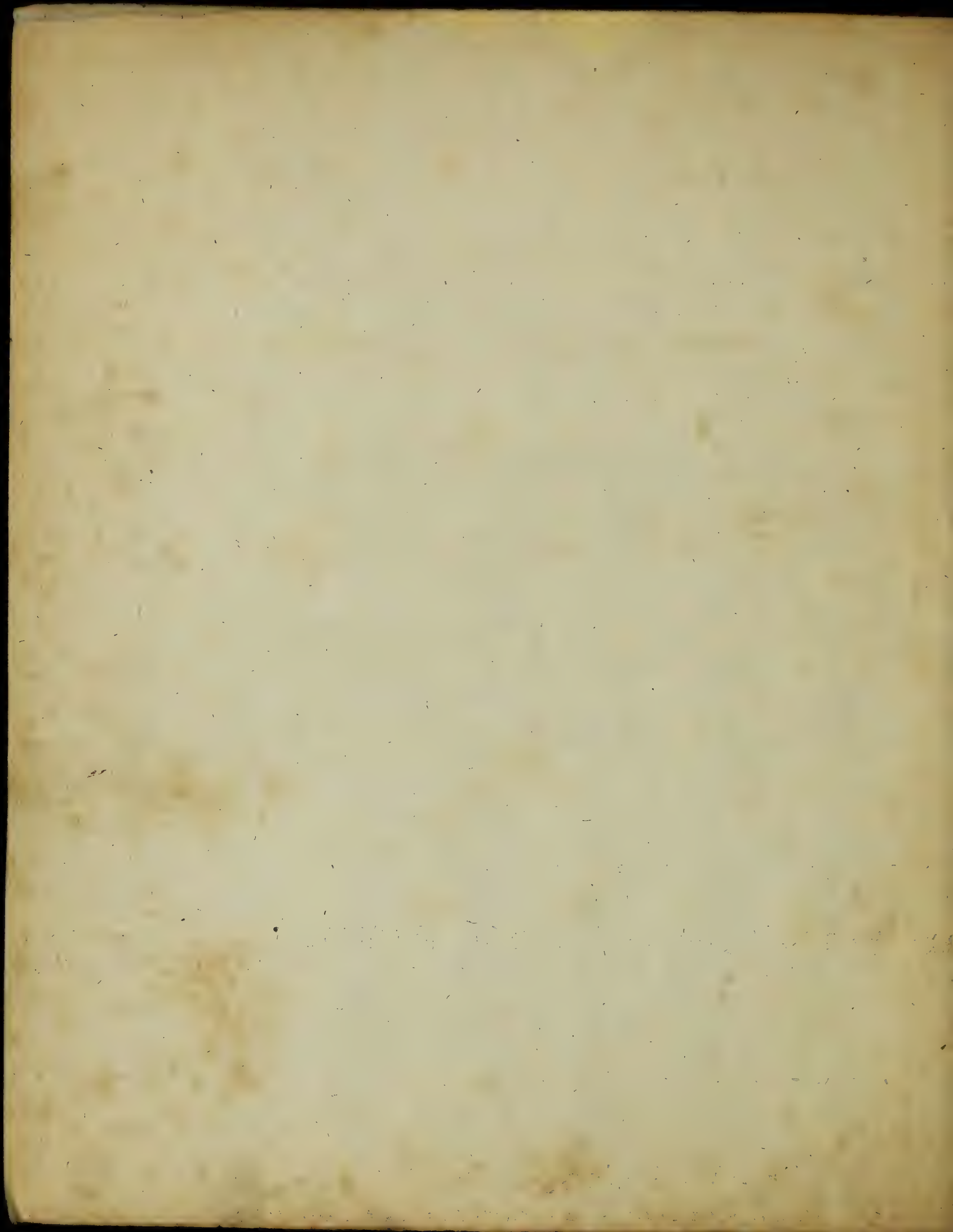
Fin



Violino 2.^o

Gusman D'Alfarache



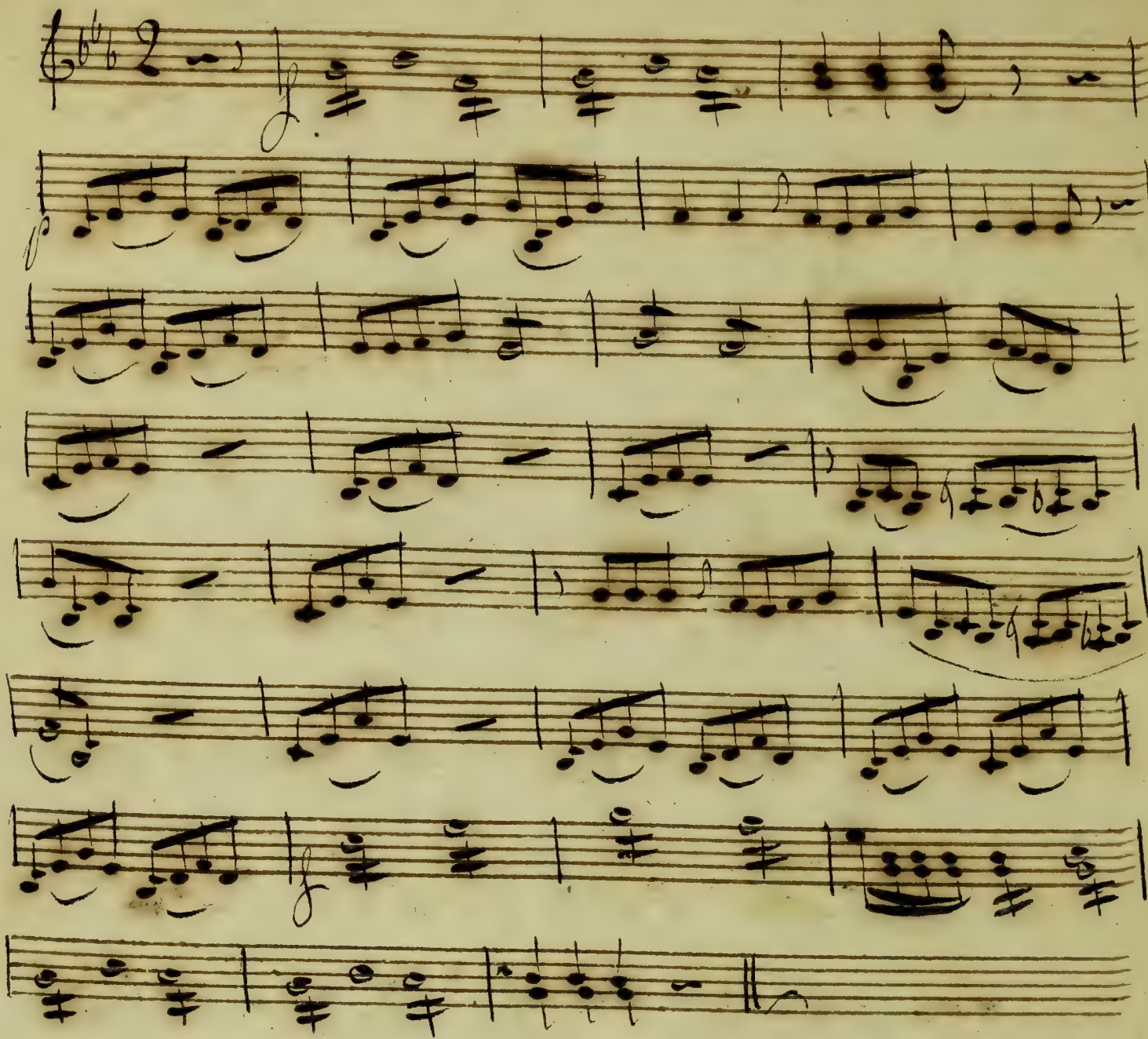




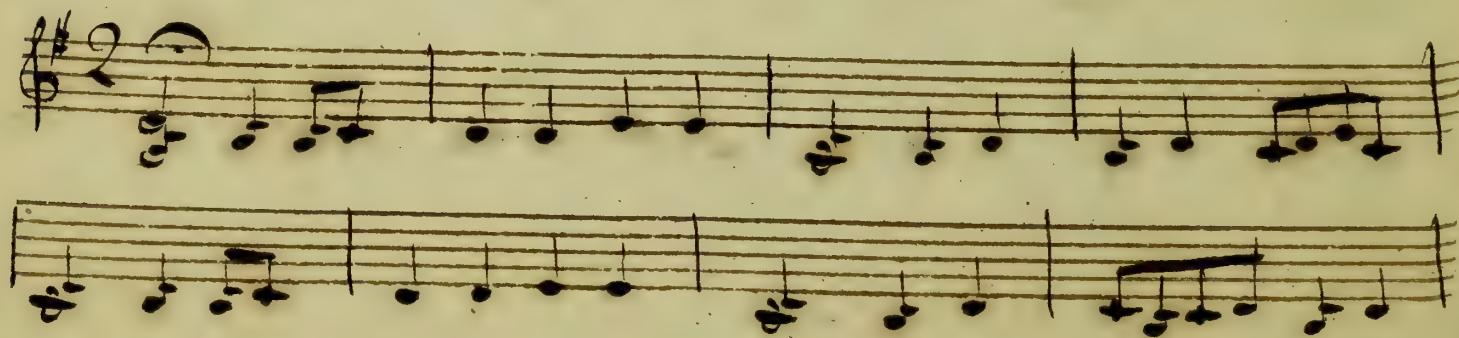
Gasman D'Affarache

Violino Secondo

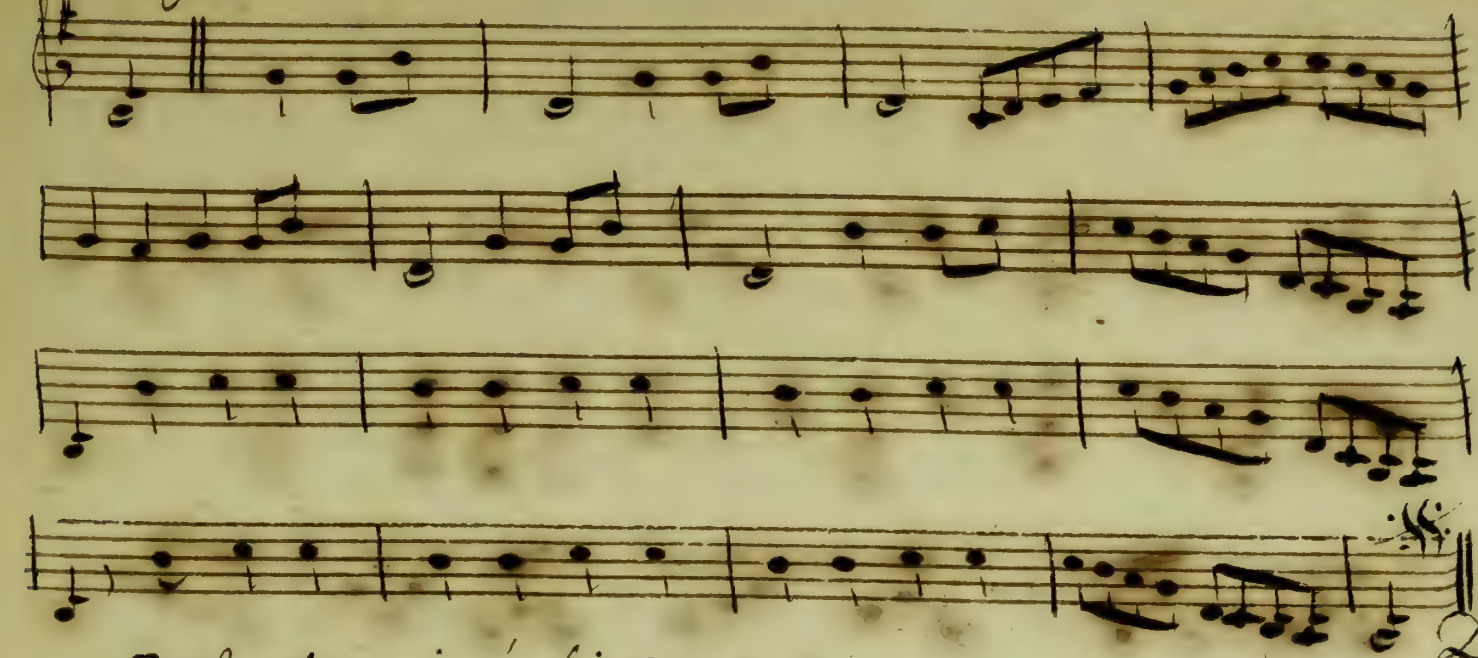
en quel état revoyez-vous gutenberg d'affarache



mais pour se reposer on n'offense personne

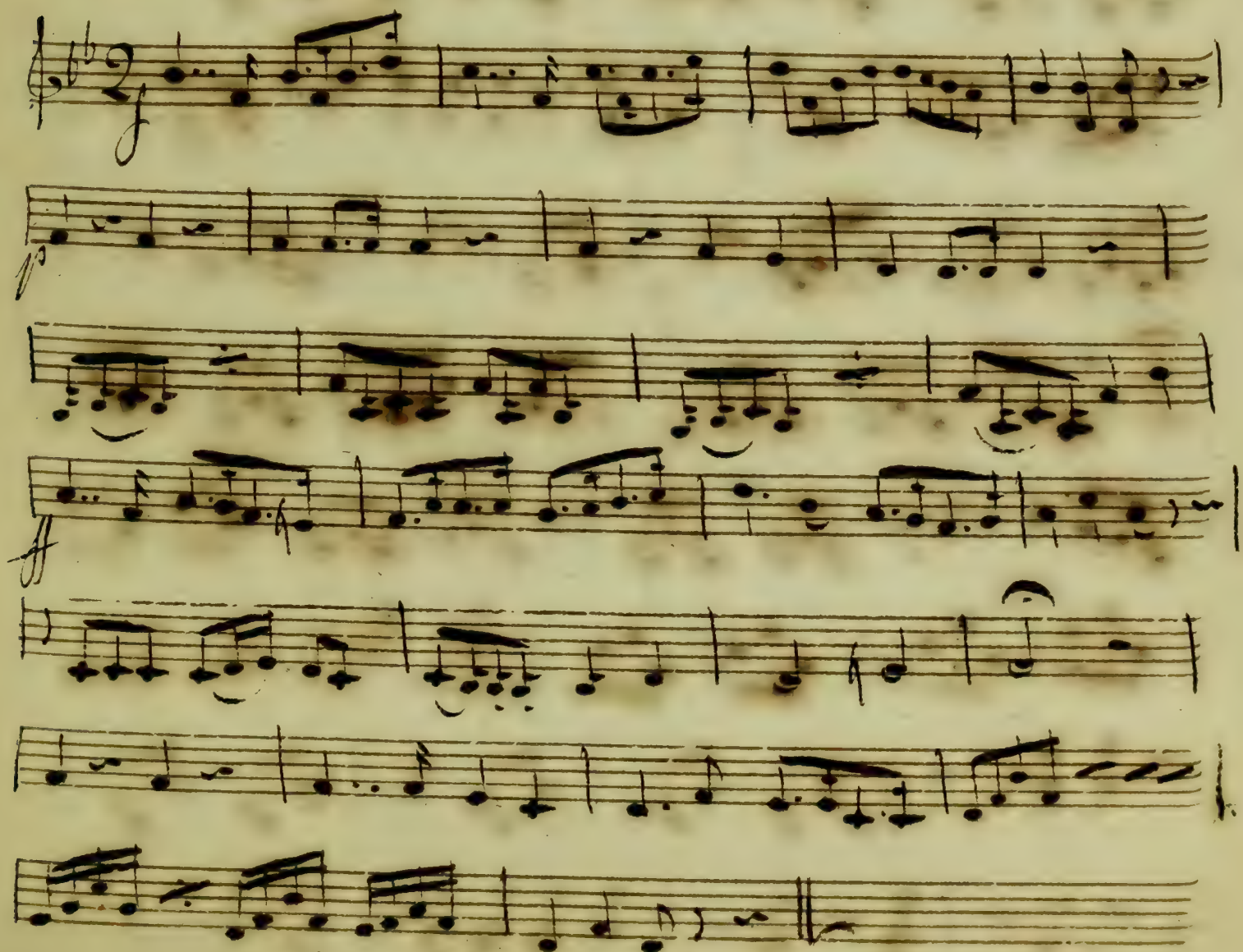


Fin

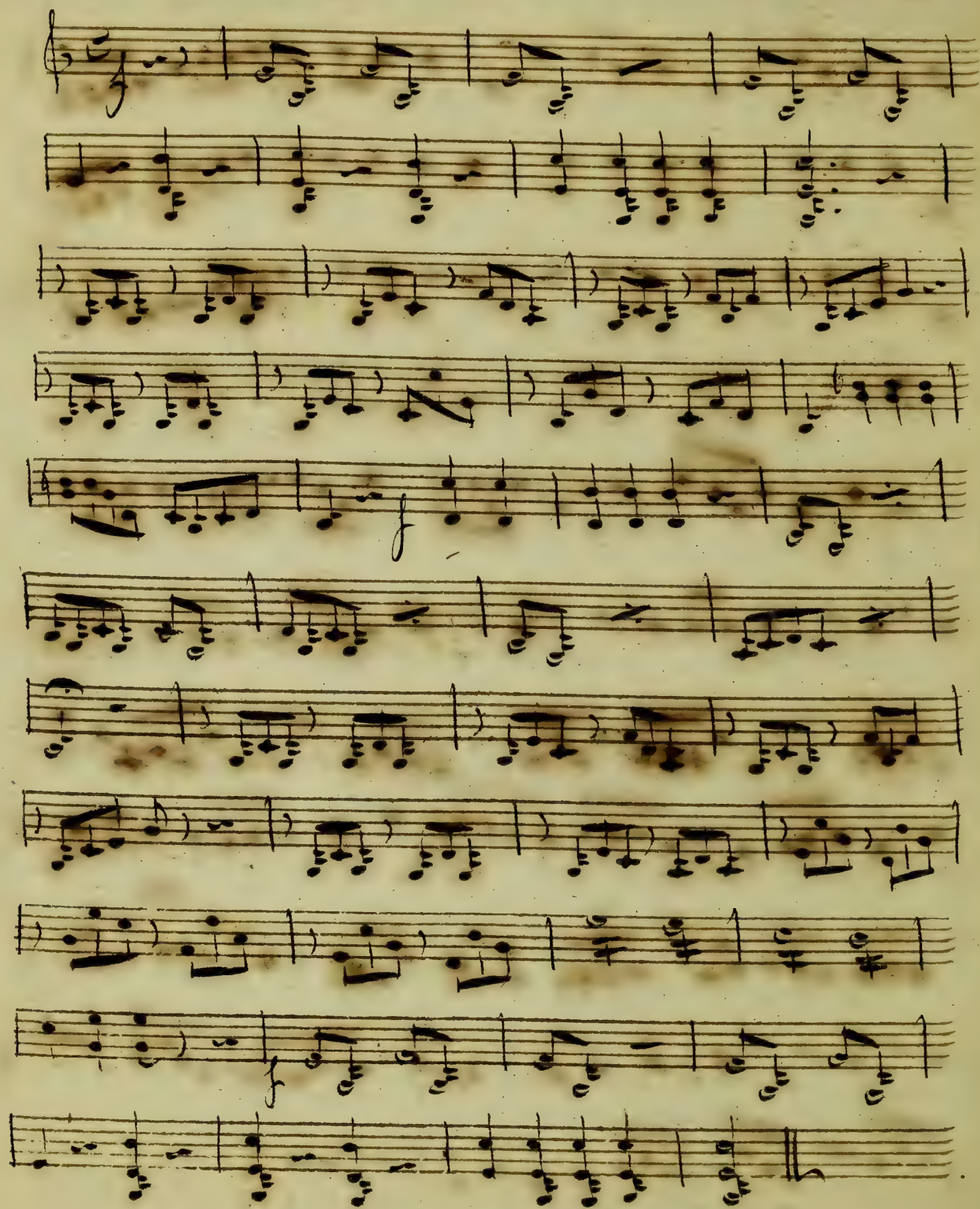


il est arrivé hier, et loge en cette auberge

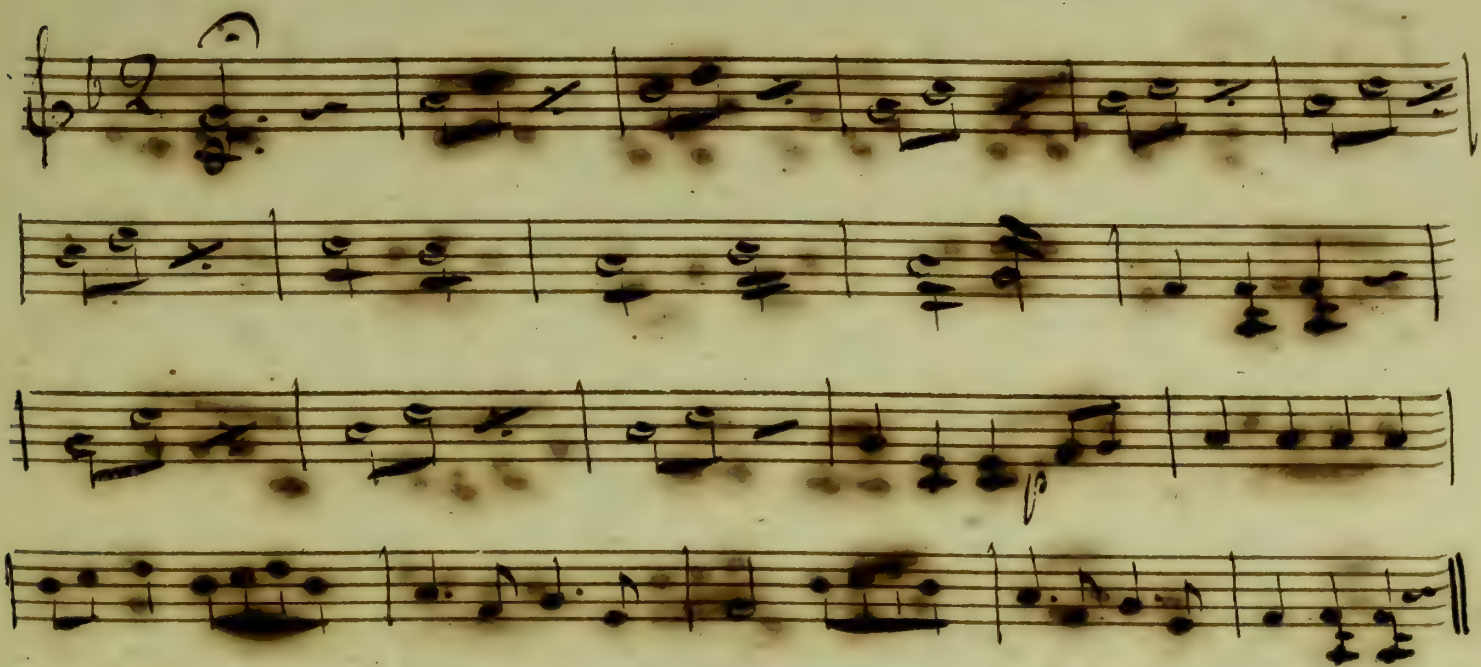
D.C.



Quel perçrais-tu de mon étoile



5 ou mais il est déchiré



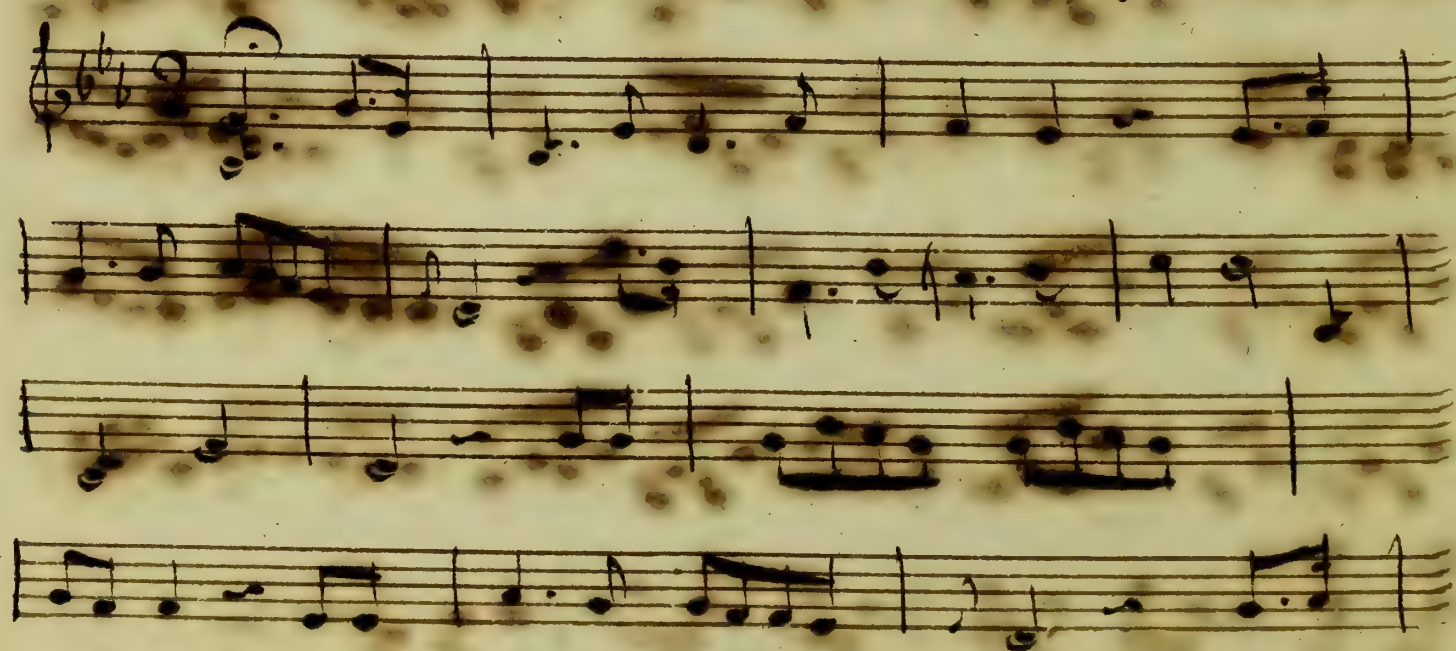
J'ai défendu de me donner ce nom

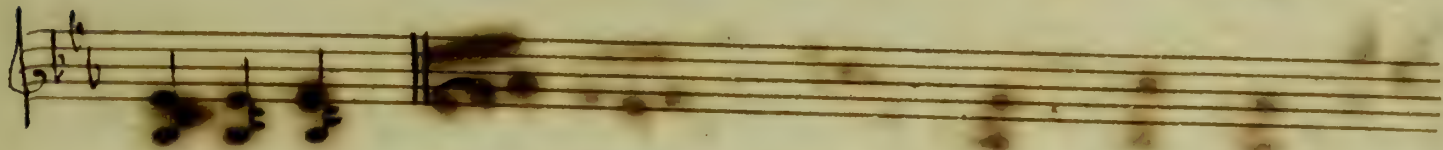
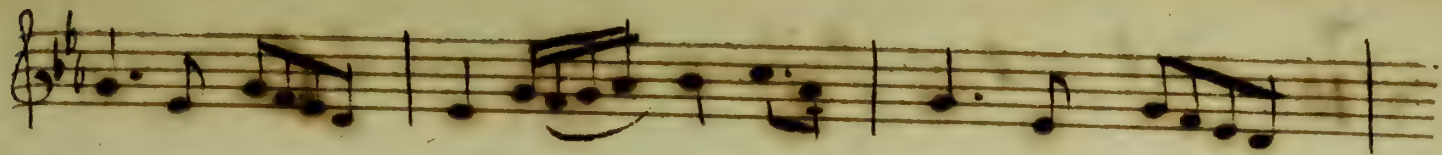


Allegro a qui le dites vous

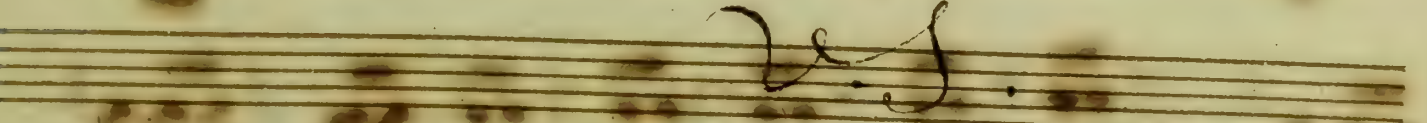
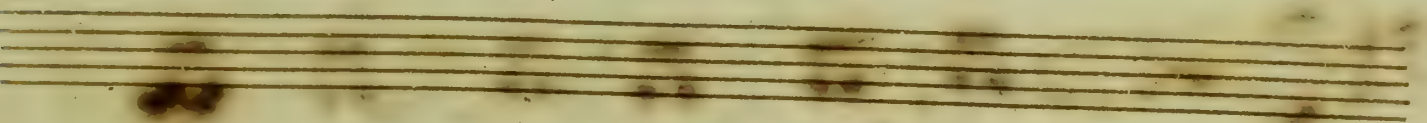
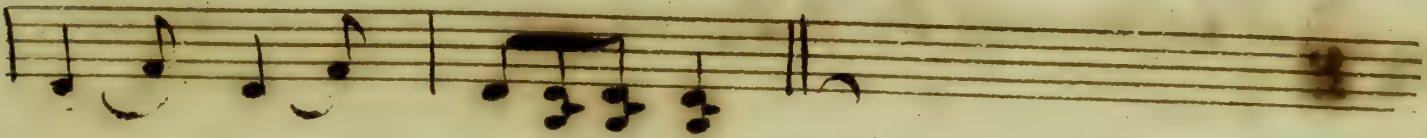
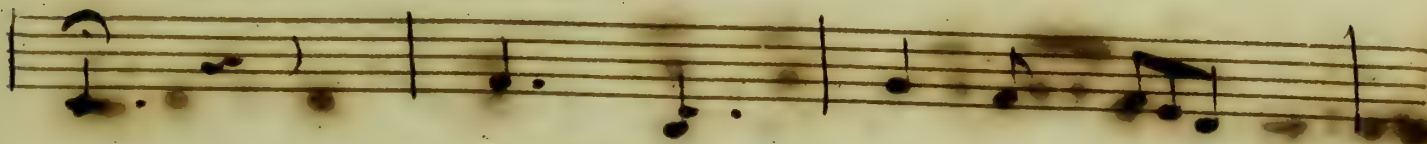


et sans exiger aucun paiement





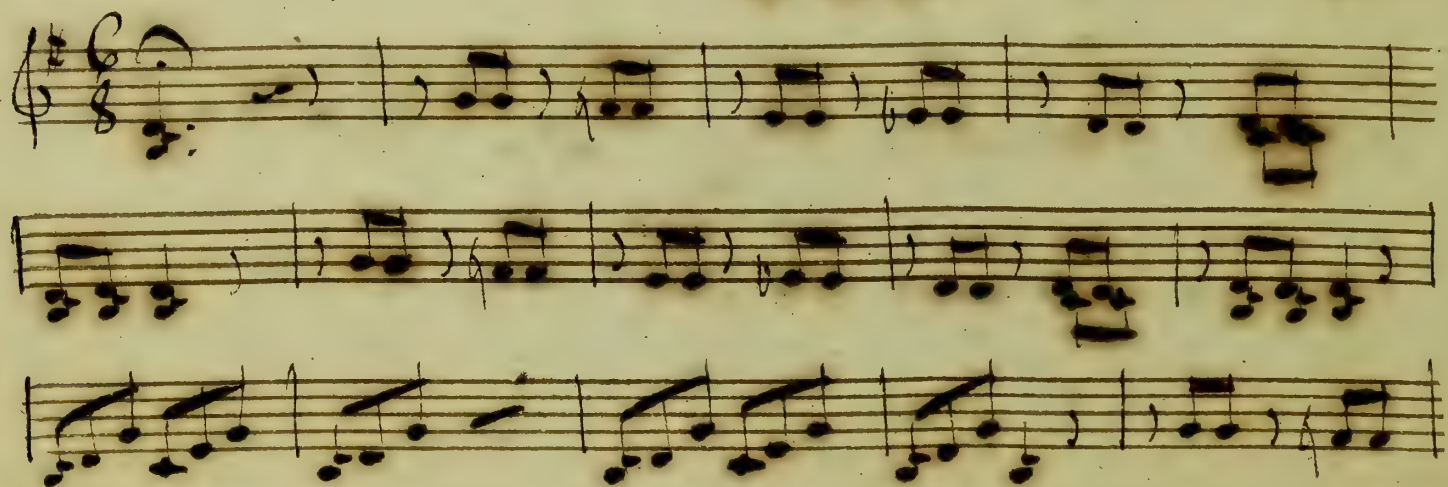
en si belle tréfilerie

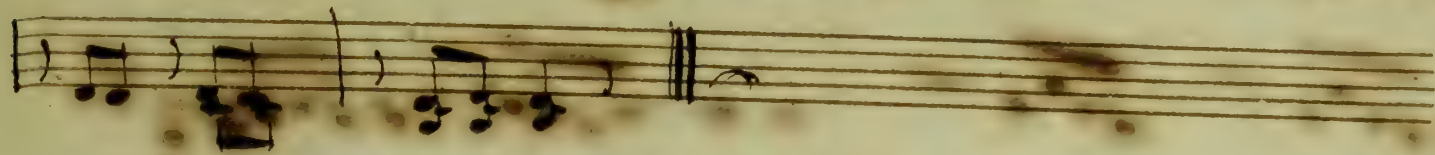
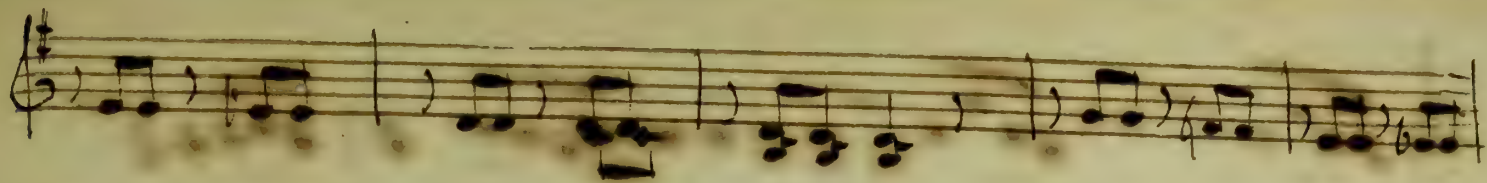


No 10 n'est pas un faif non Seigneur & Cavaliers



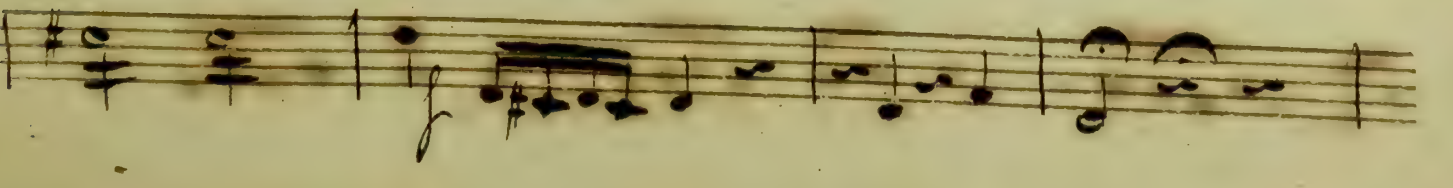
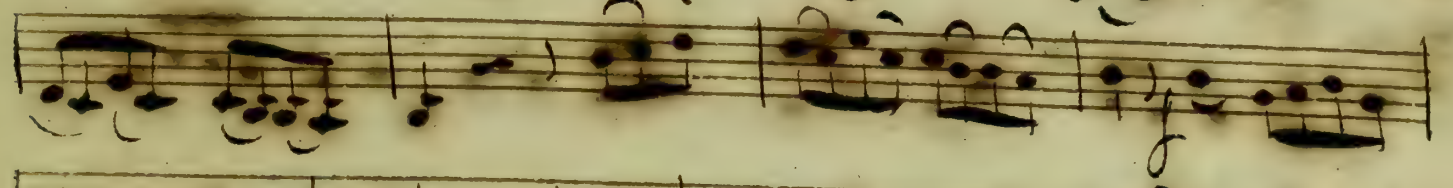
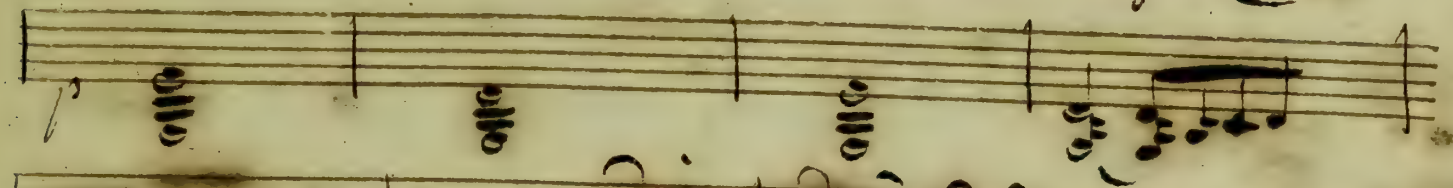
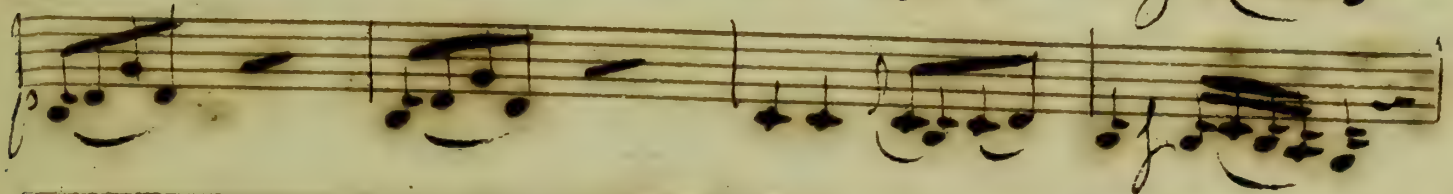
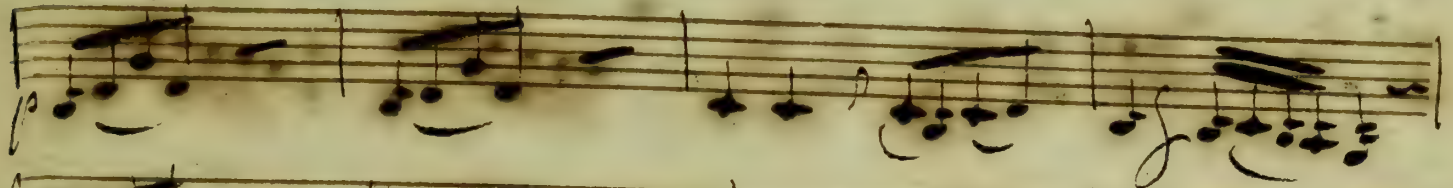
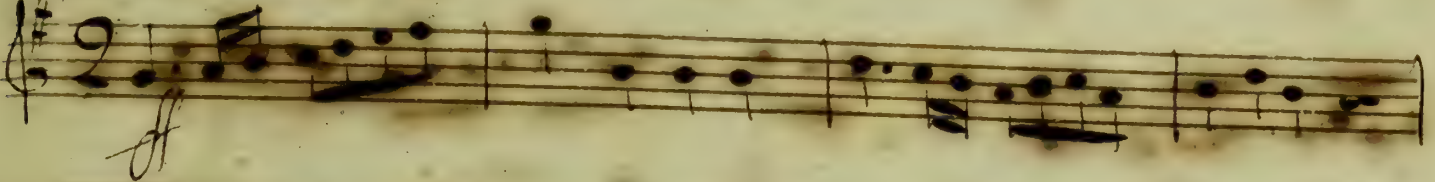
Si les hommes sont Frères c'est pour s'obliger

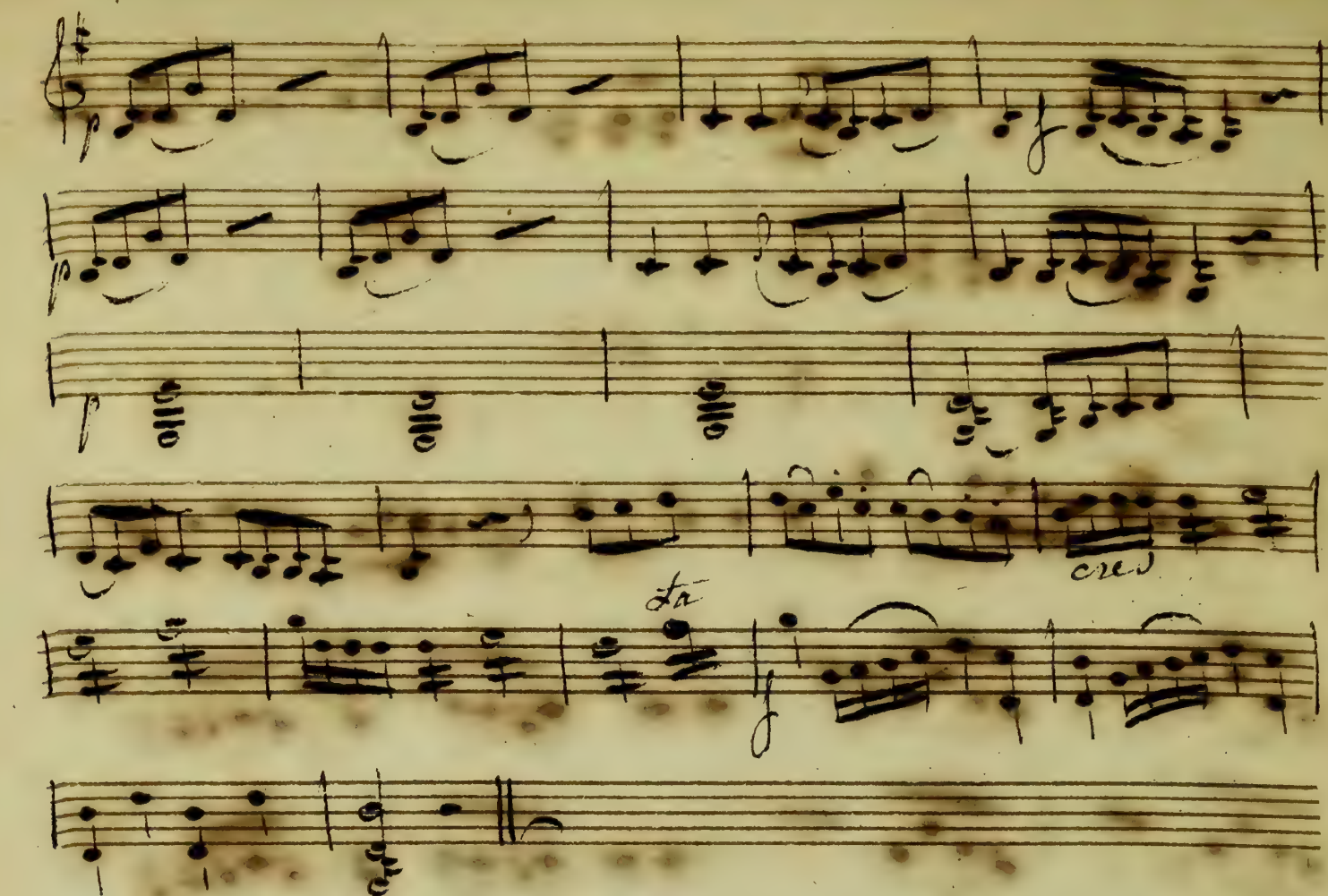




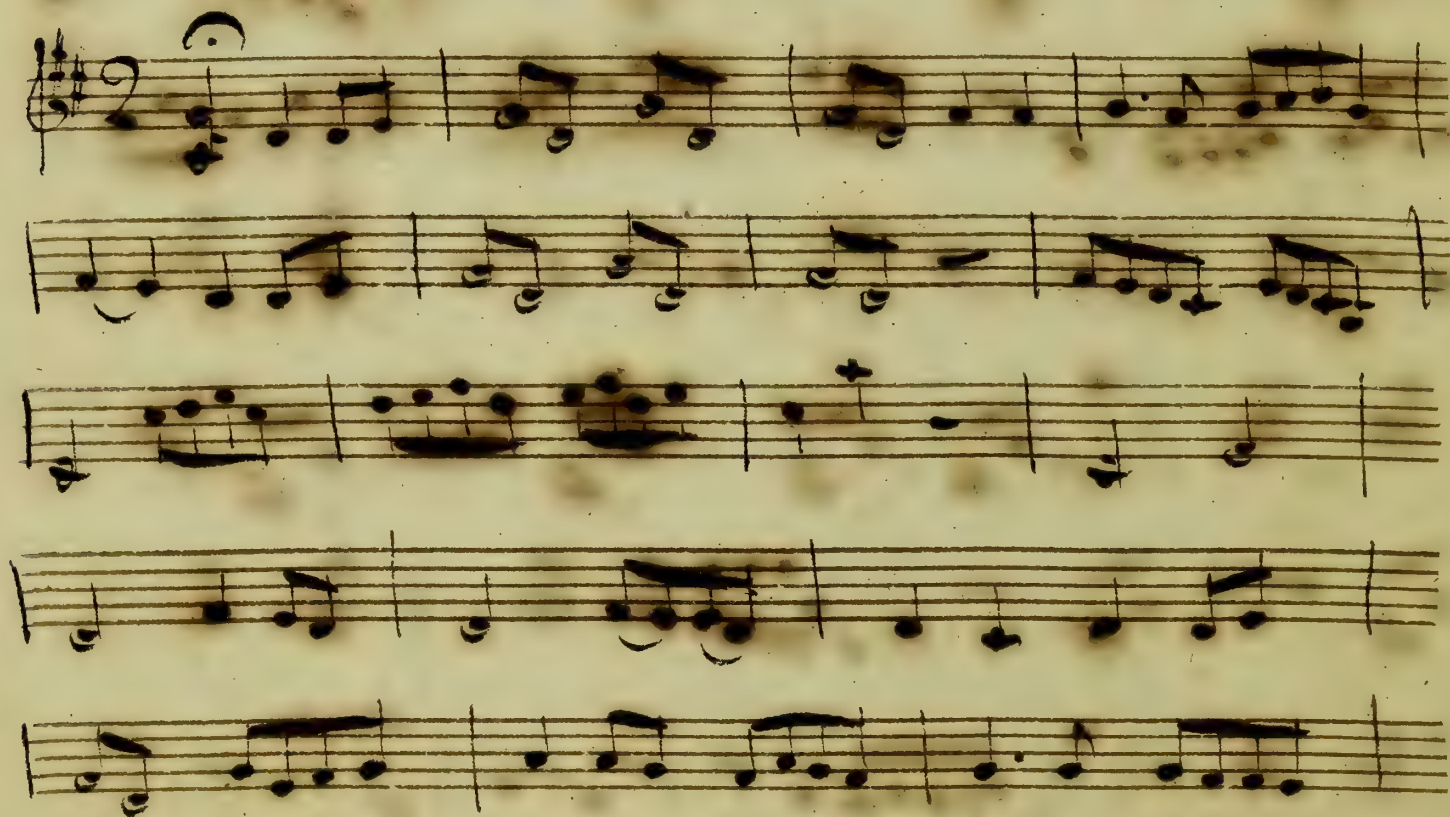
12 *Non cher hôte*

moderato

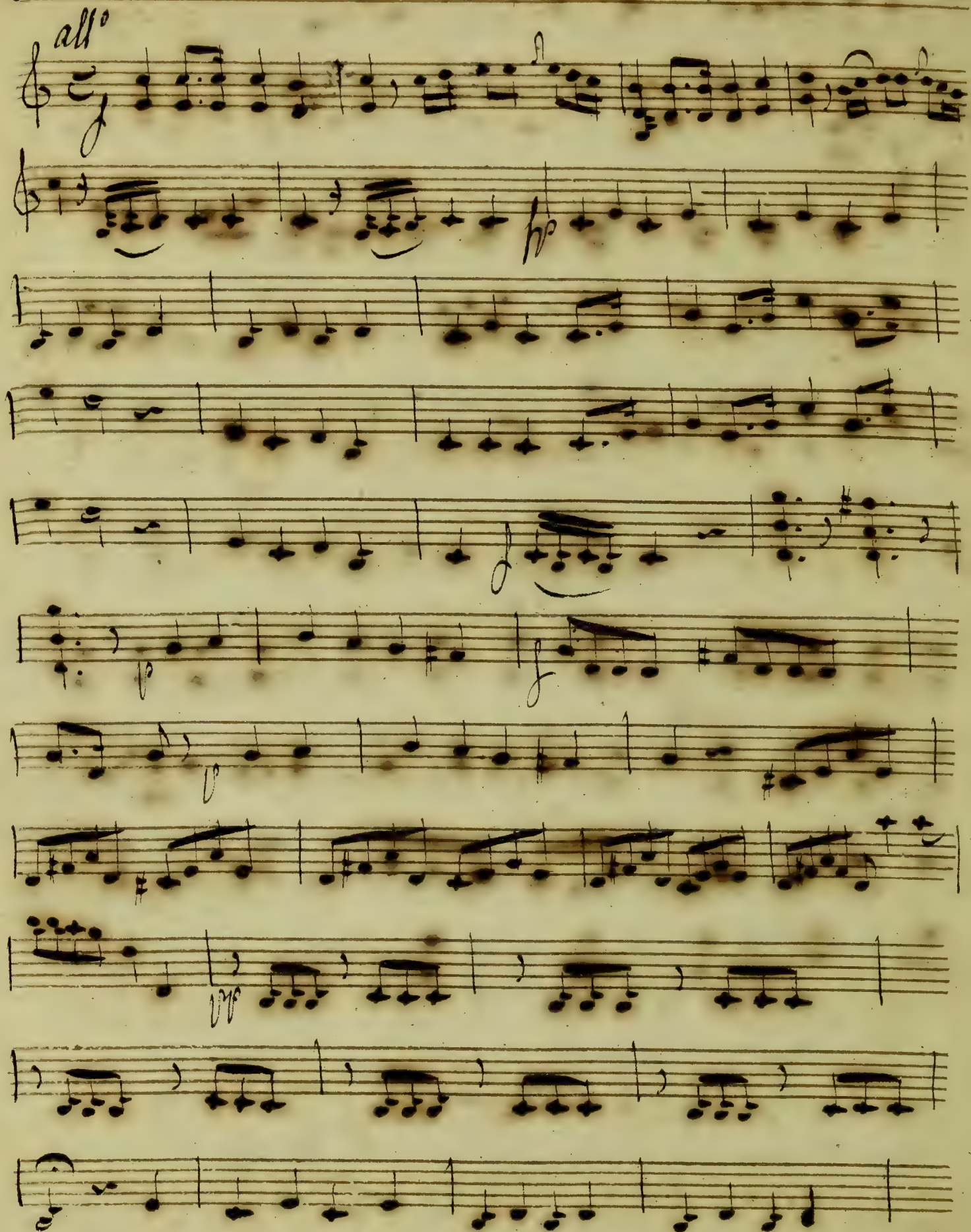


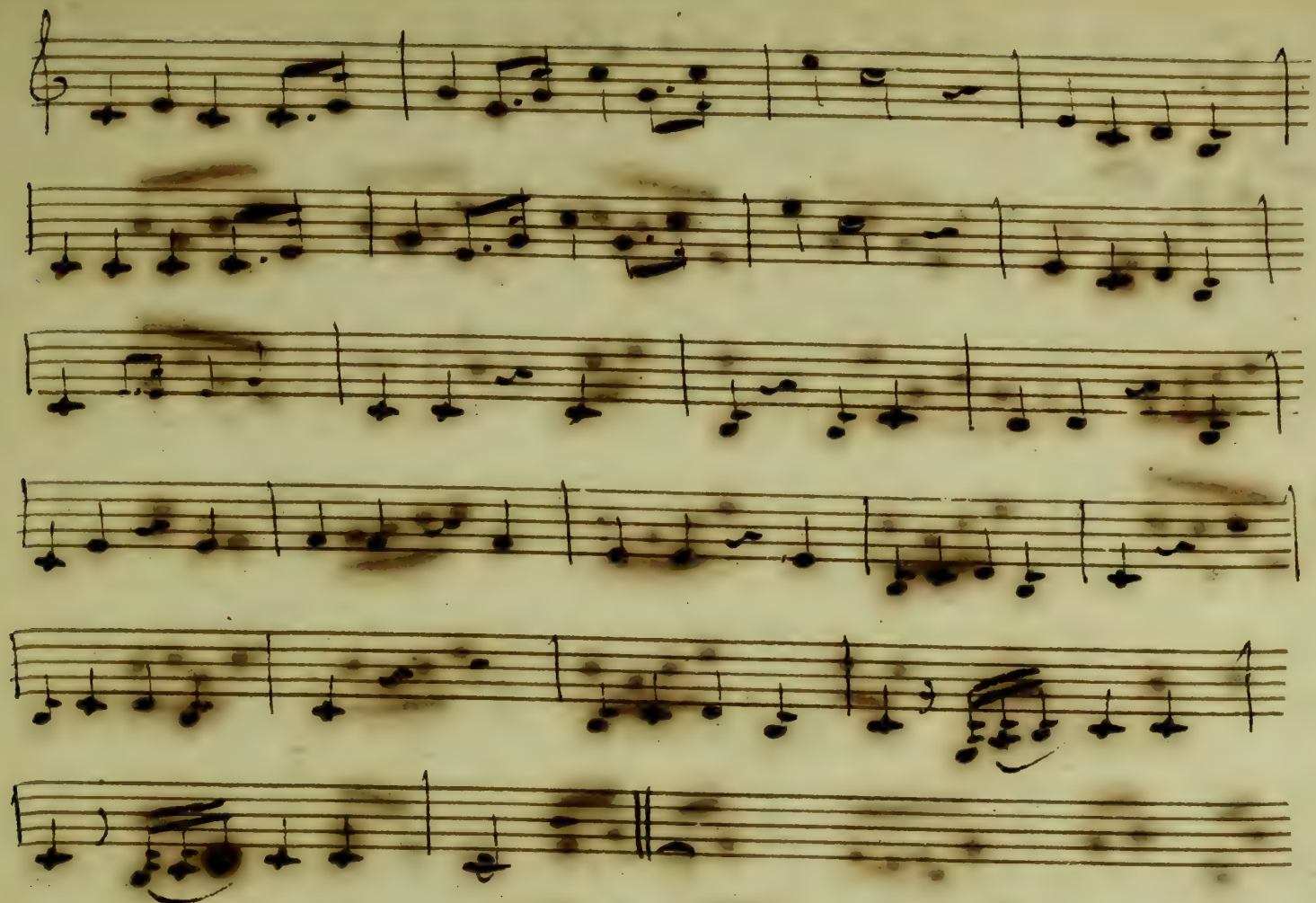


N° 13 monsieur je suis un tailleur bonnet & bonnet

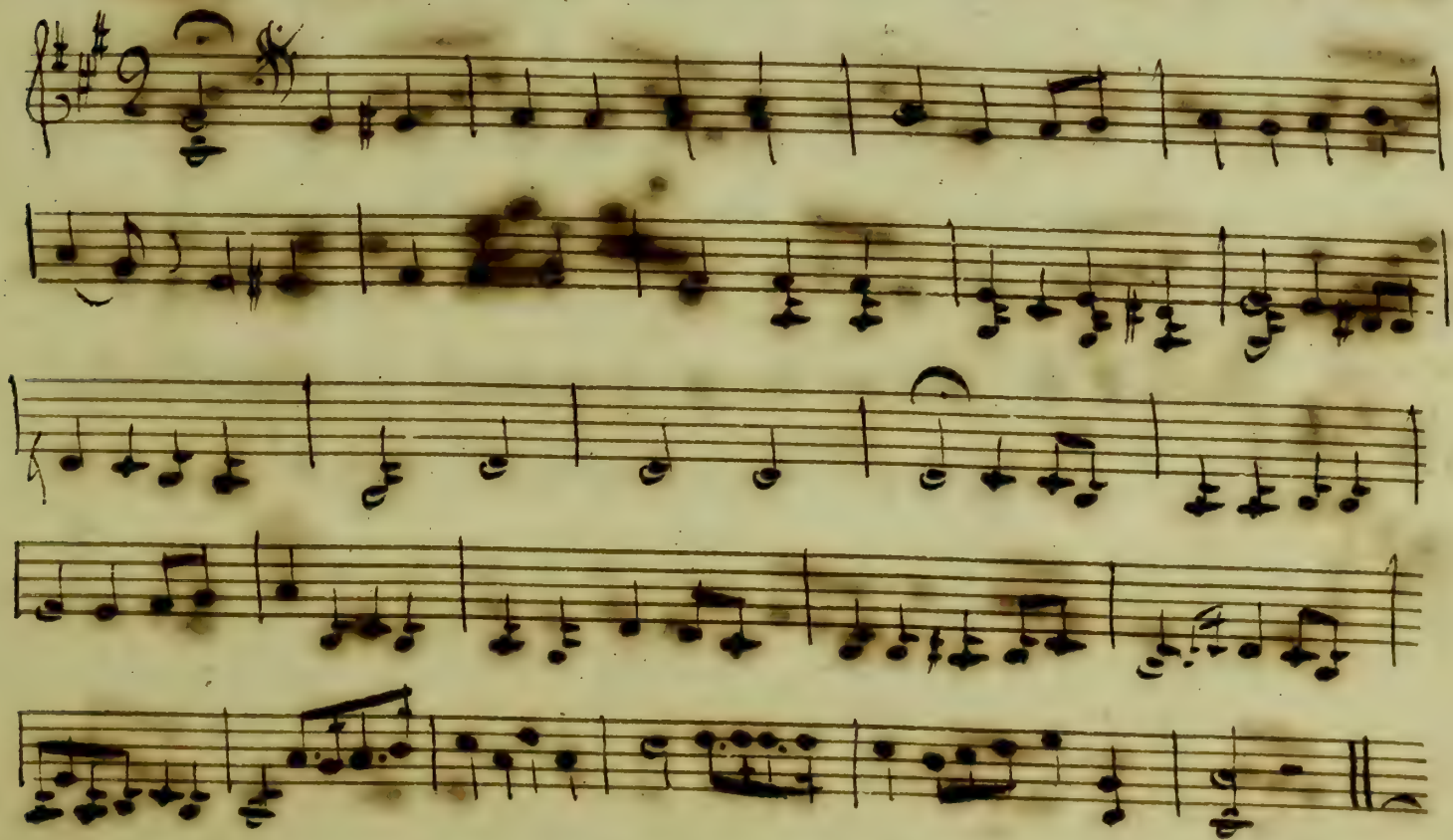


15 il n'en faut pas davantage

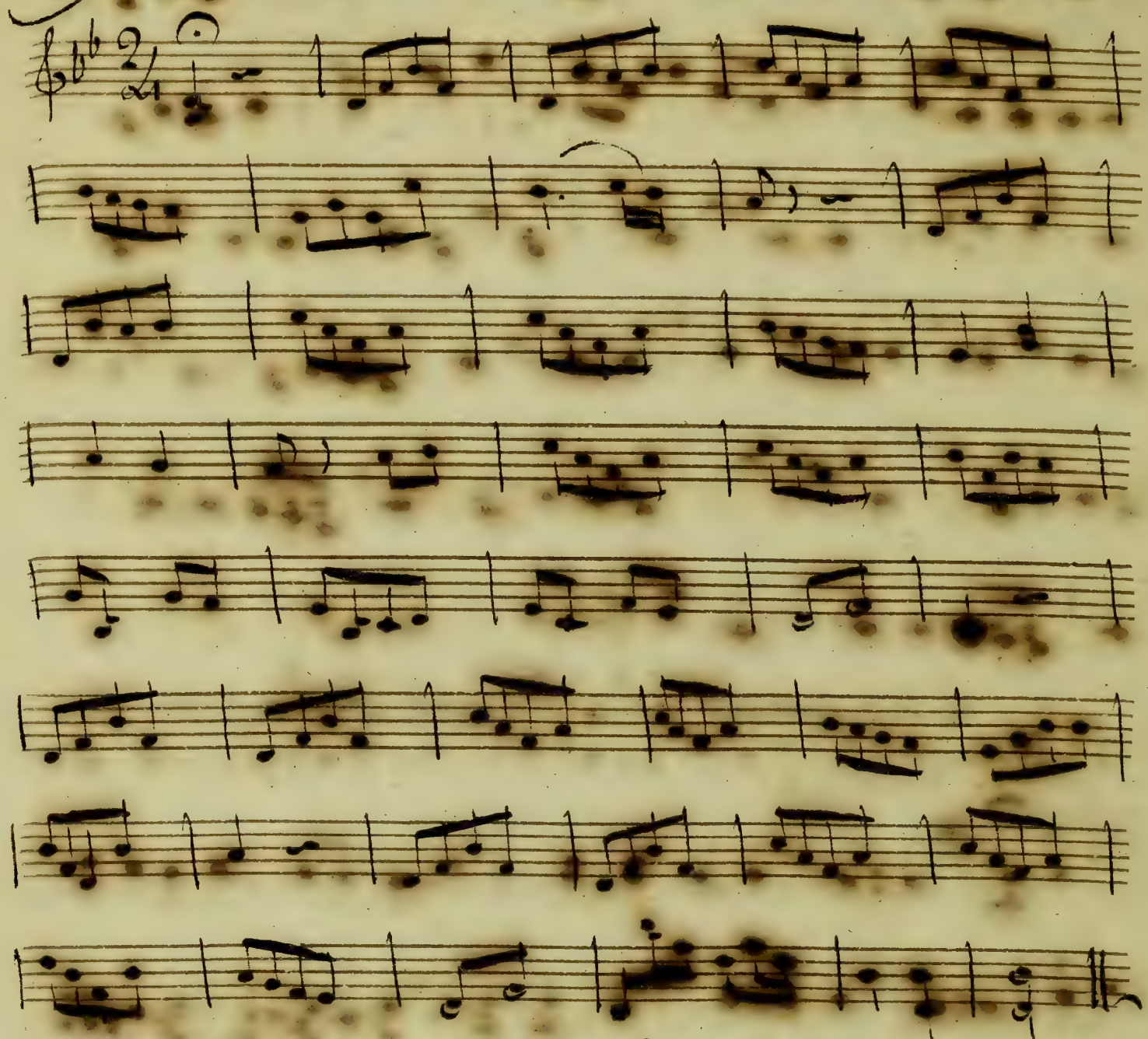




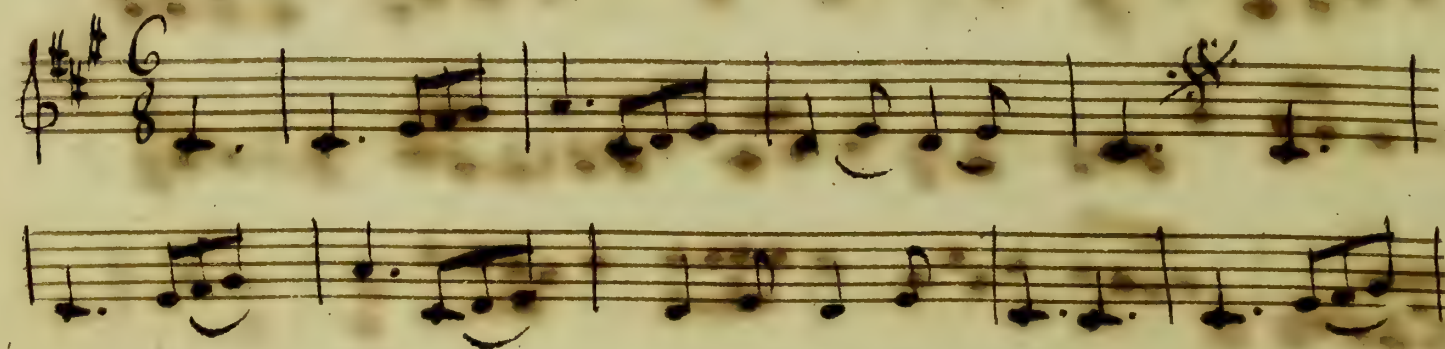
il n'y aurait plus de valets de chambre

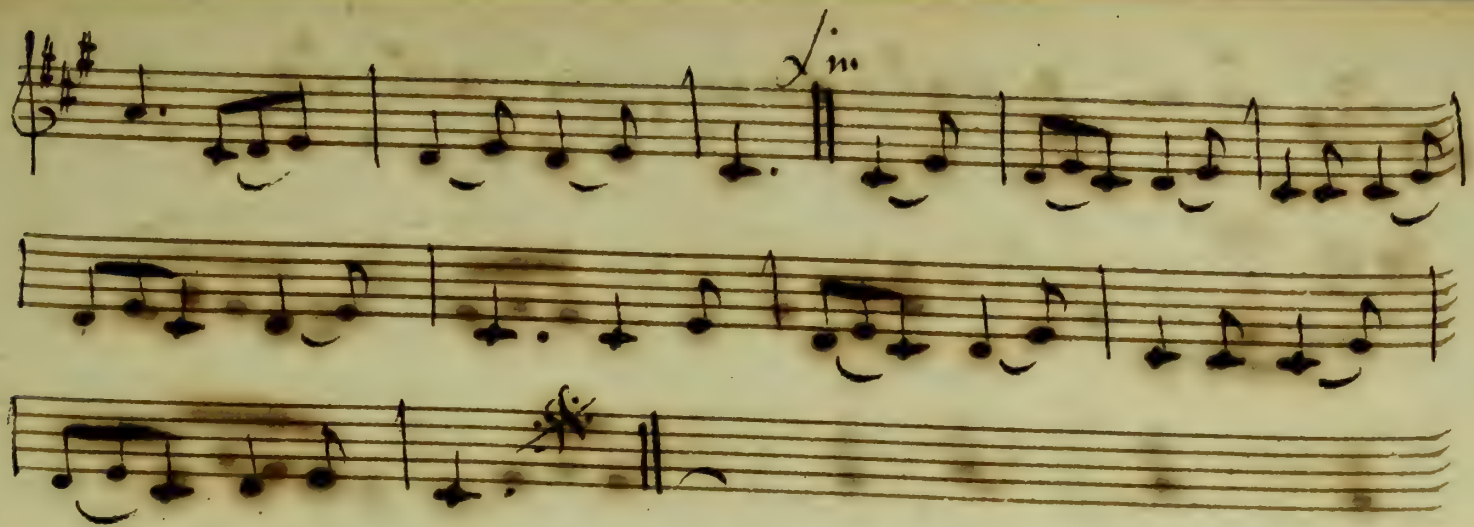


No 17 de se jouer de ma sensibilité

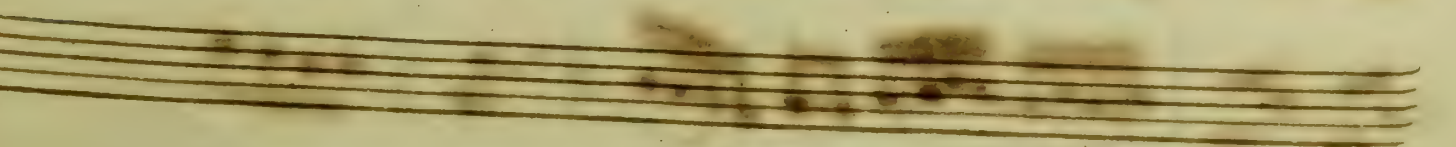
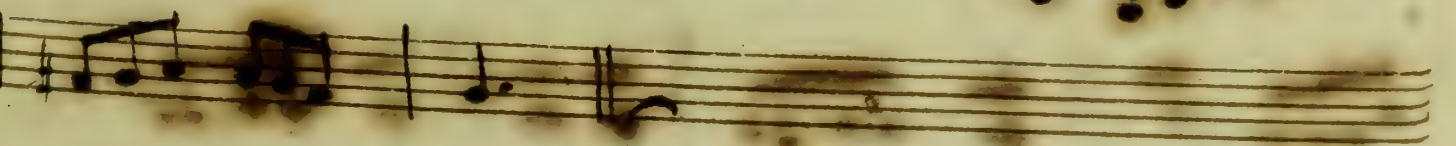
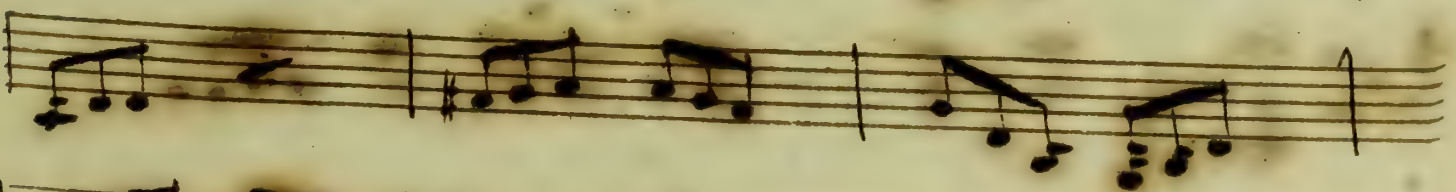
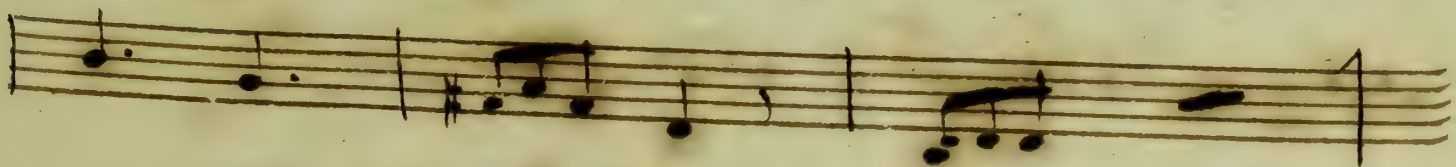


No 18 je vais te donner mes dernières instructions

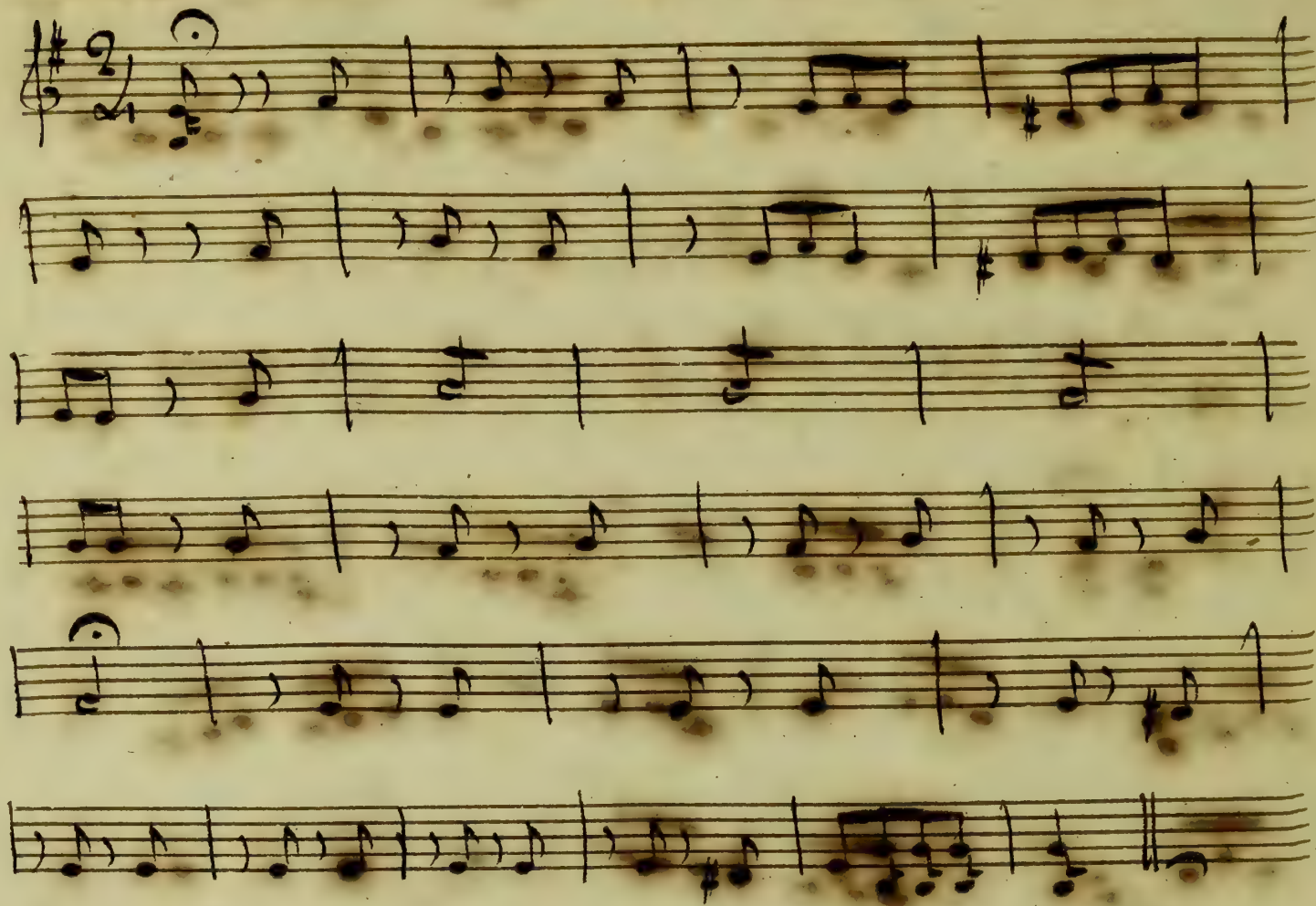




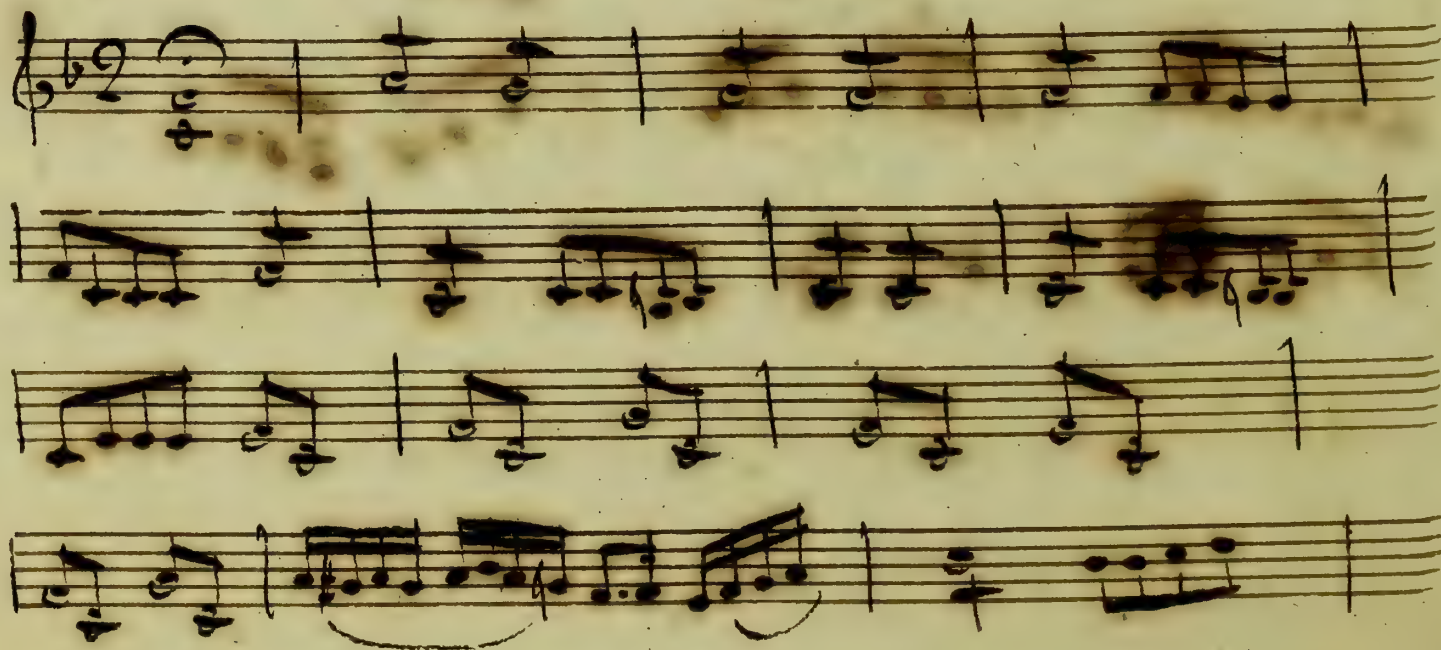
19 *se n'a pas dit cela - comment comment*



20 Oh oui le cher gutenberg (qui diable l'amène)

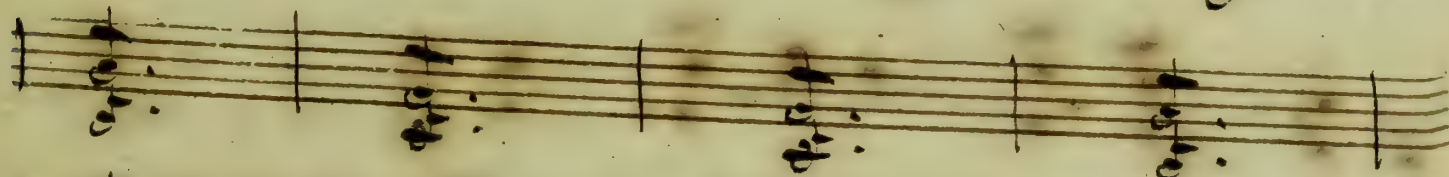


21 De lui faire mon compliment

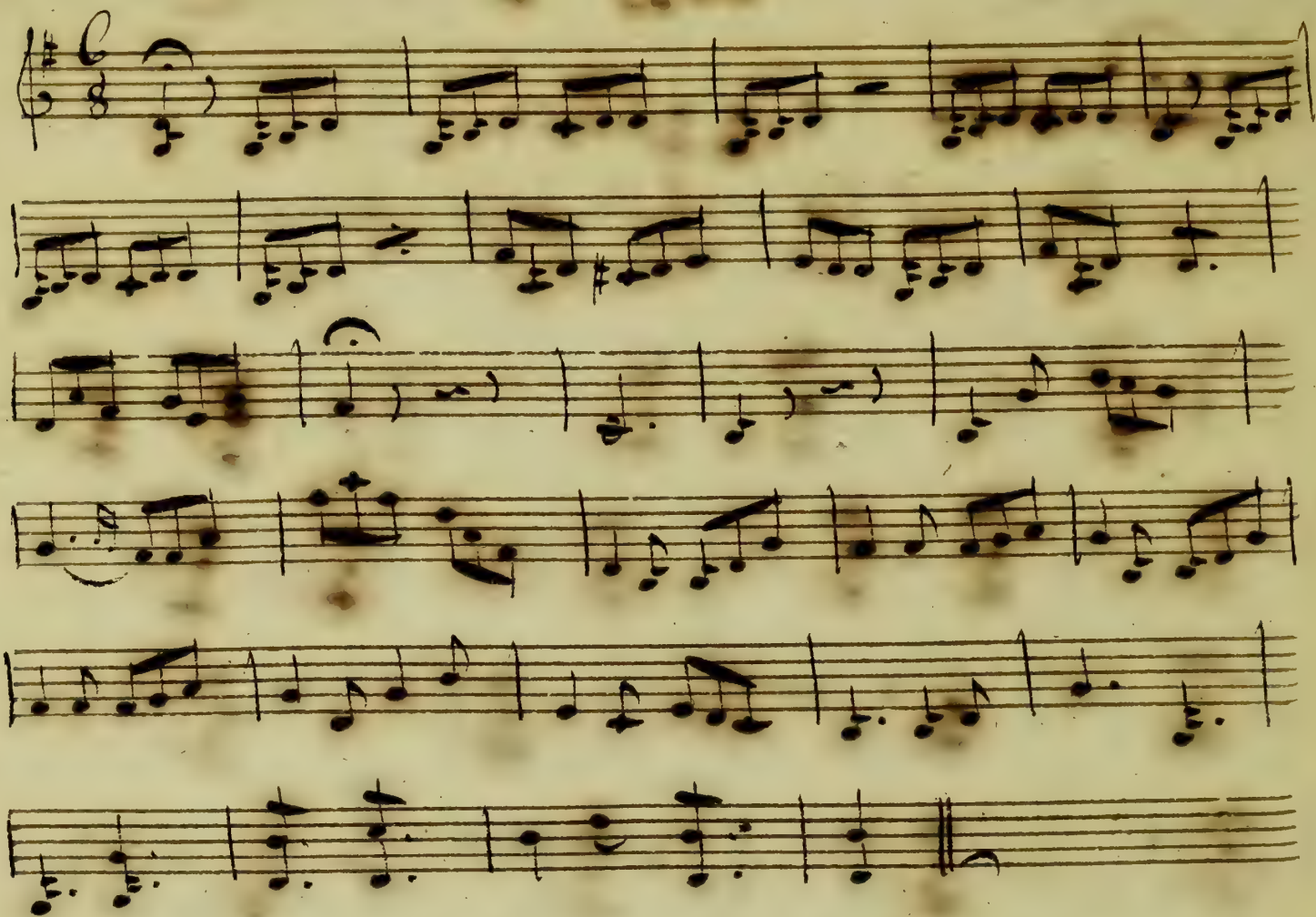




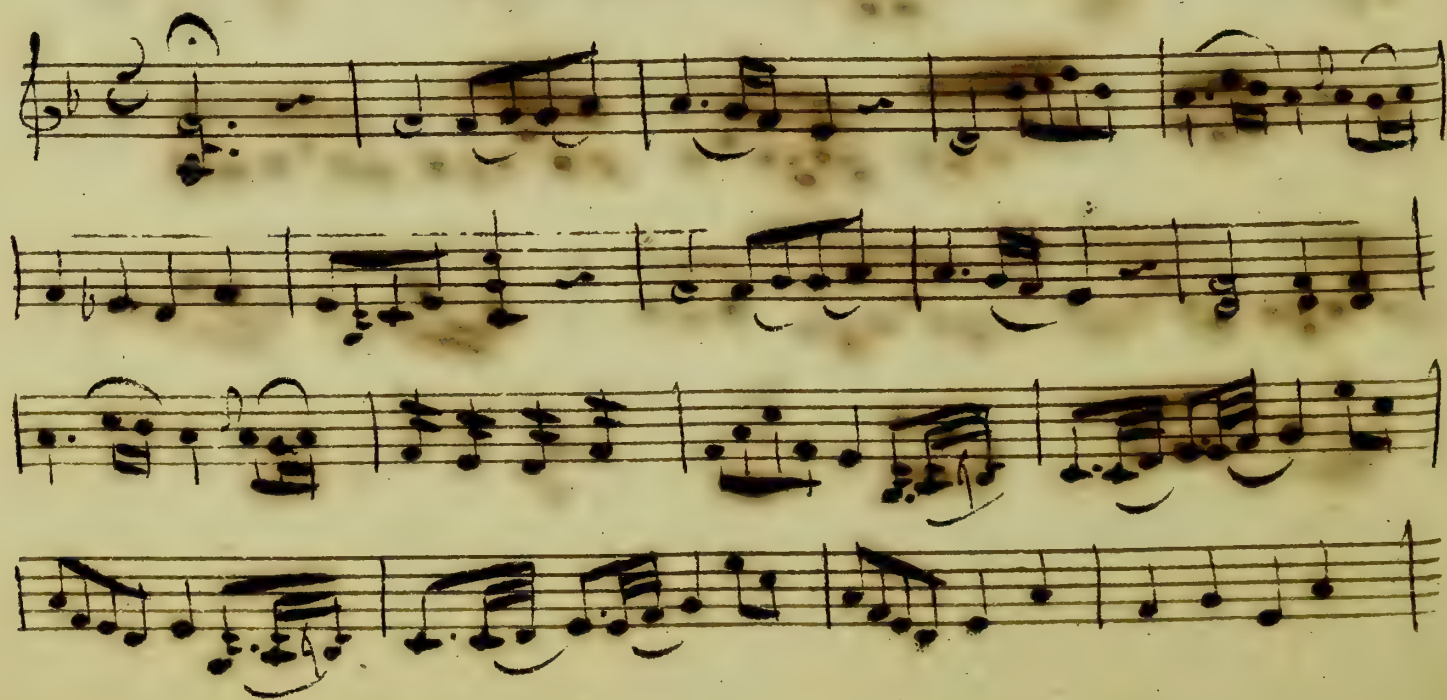
ils se sont très mal conduits avec moi



ah si ce n'est que cela rassurez-vous

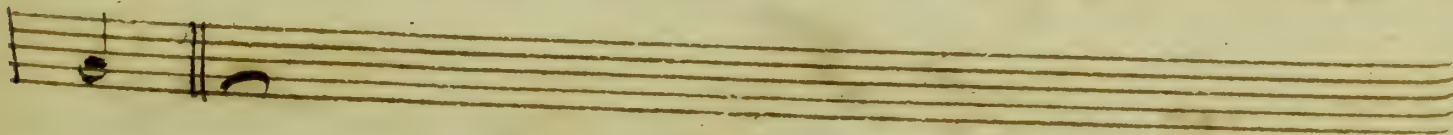
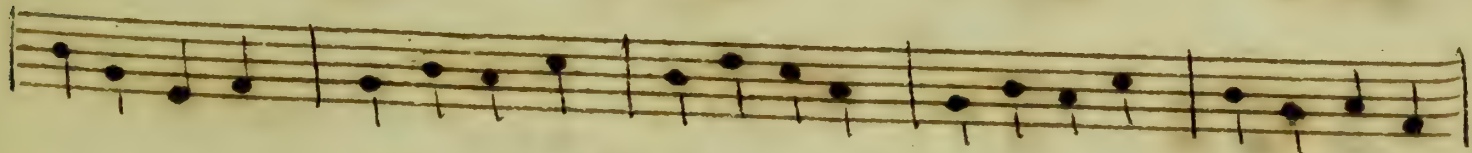
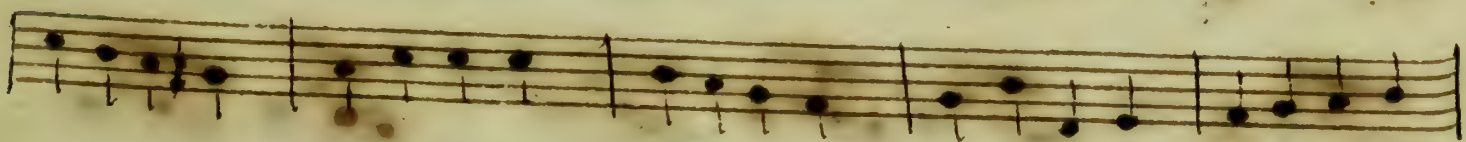
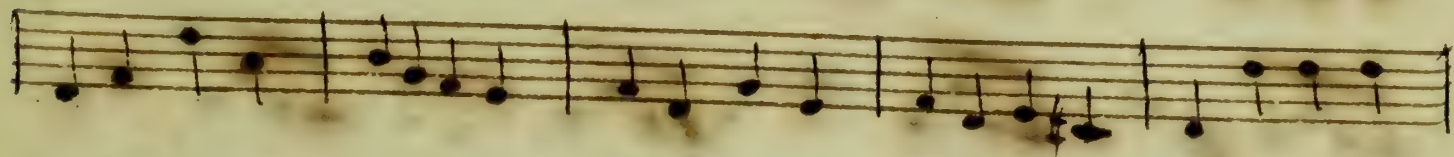
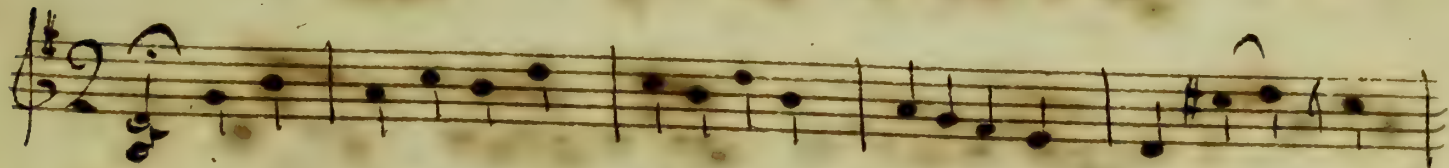


il m'en conterait trop de vous trouver si appreniez...



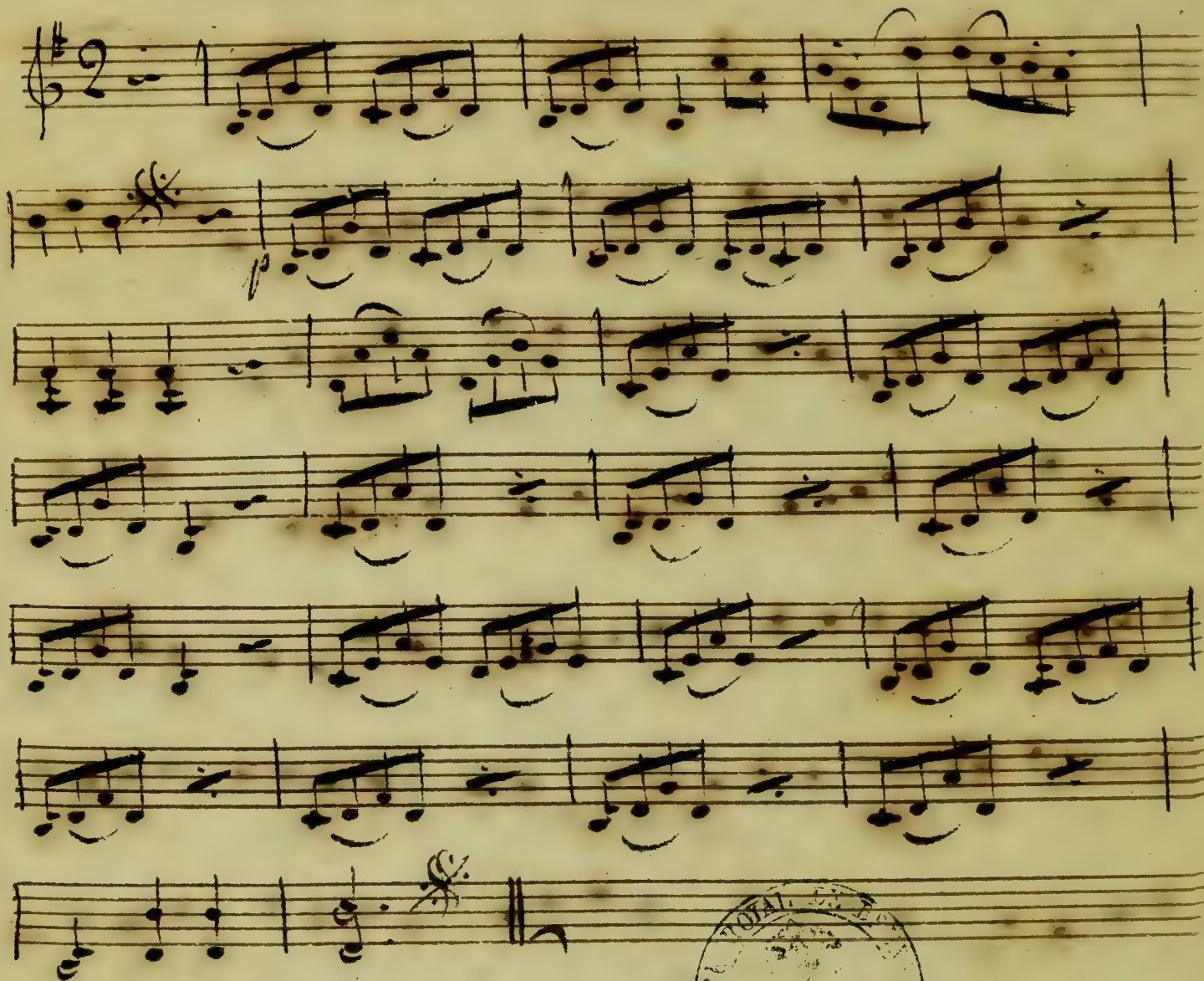


25 Vous n'aurez peut-être encore formé votre part.

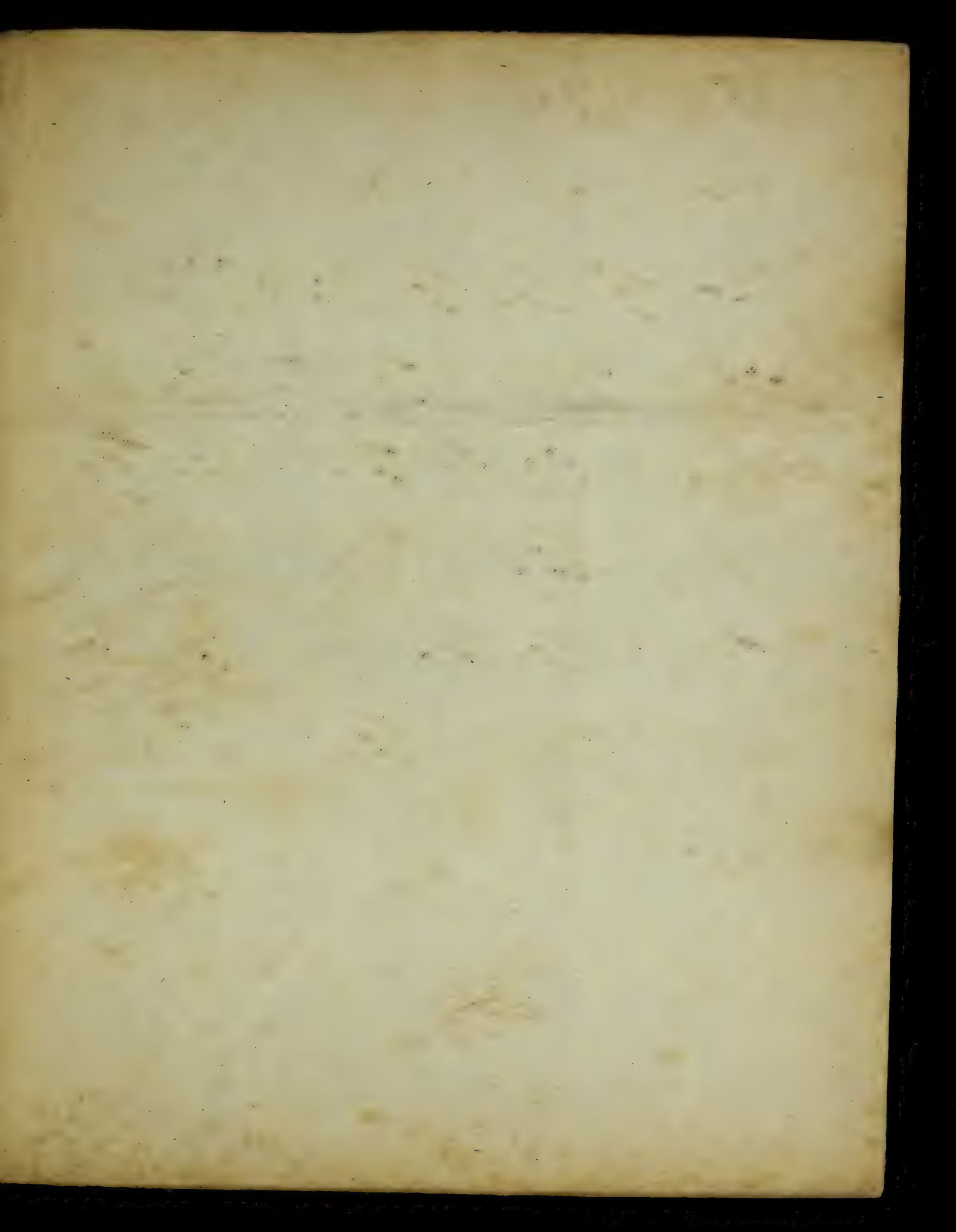


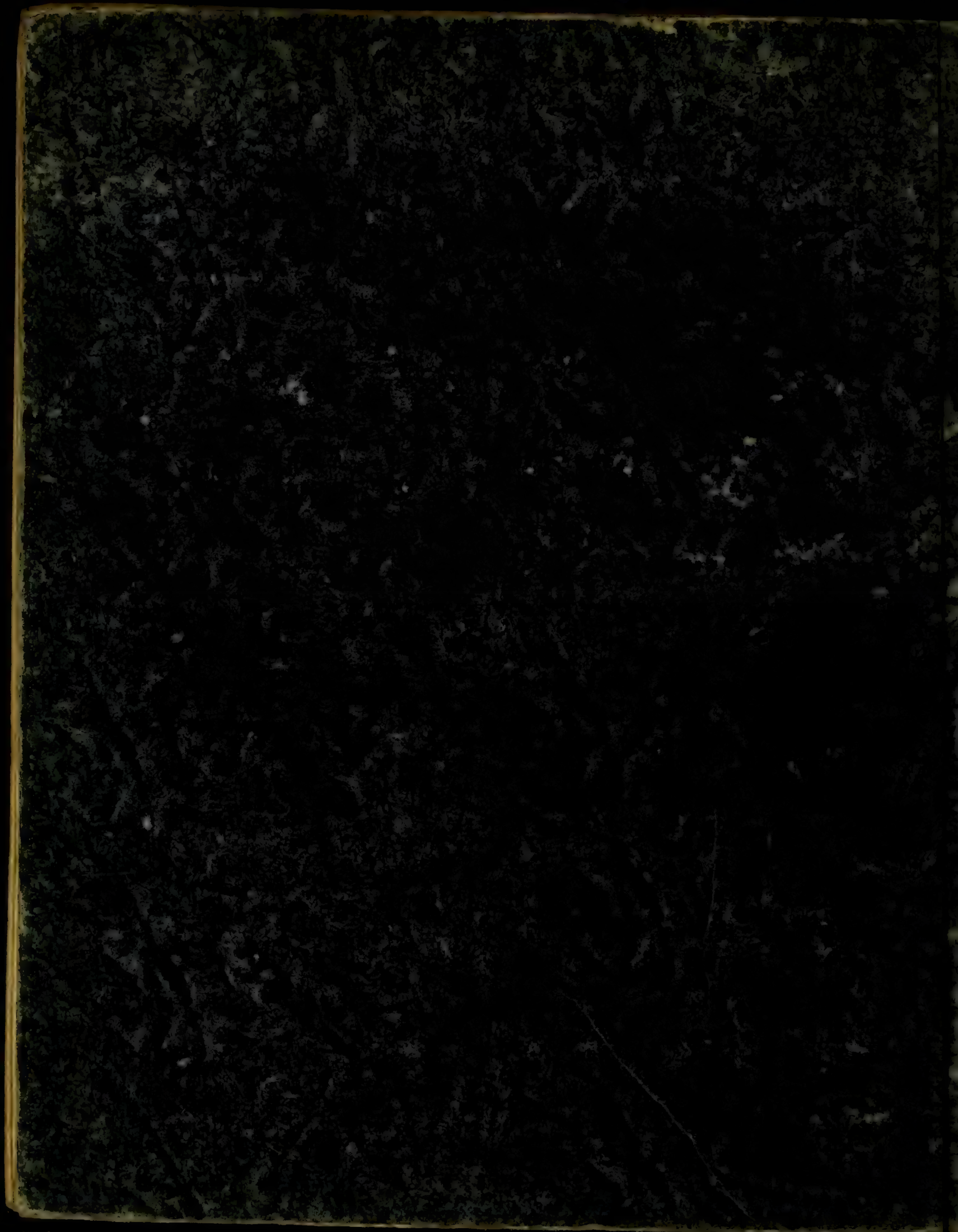
N^o 26 Gaudesville.

pour vous la même amitié que pour moi



Fin





Violino 2^{do}.

Gusman D'alfarache.

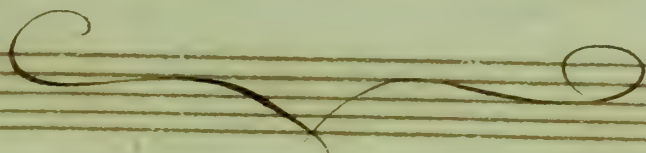




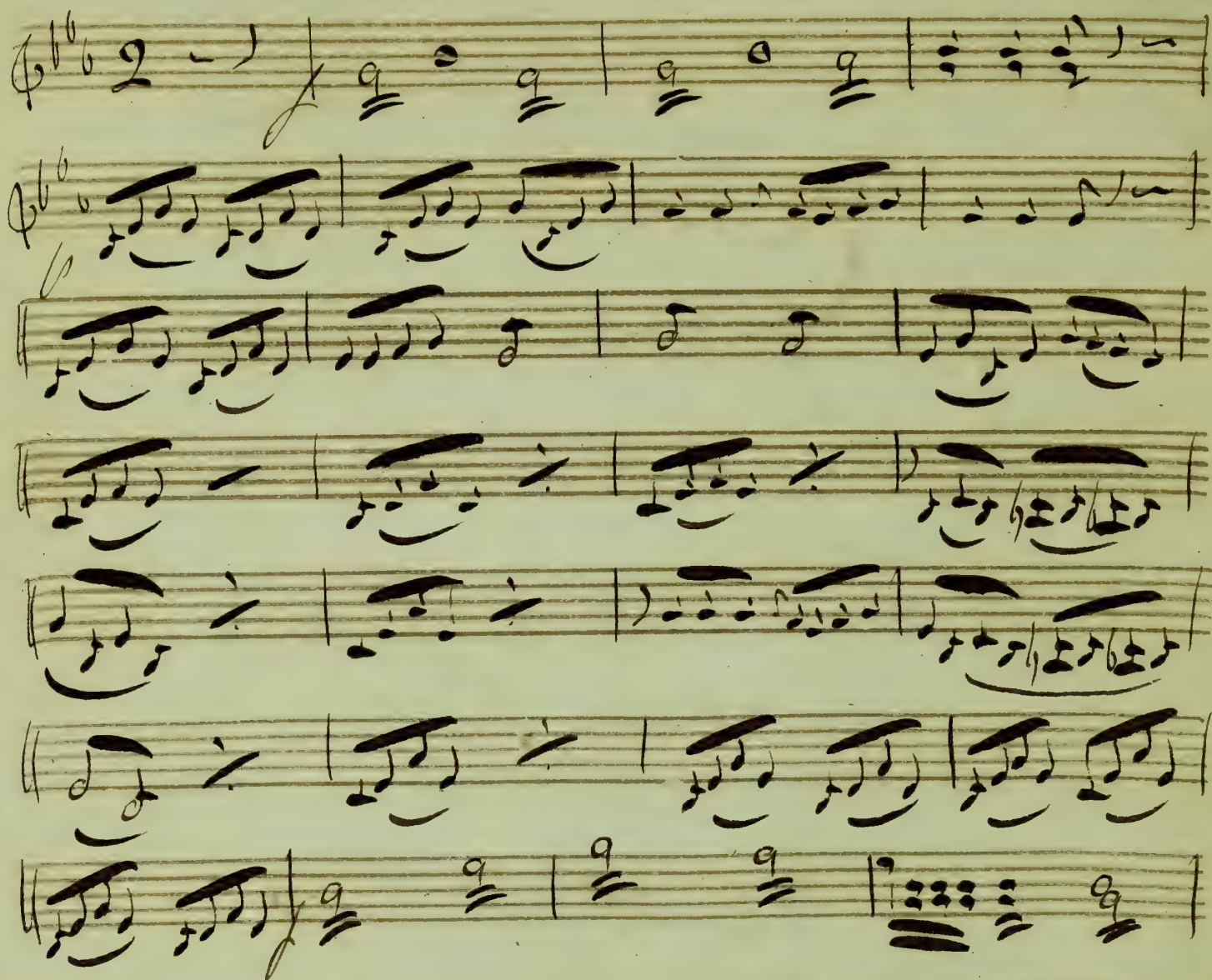


Jusman Dalfarache

Violino 2^{do}

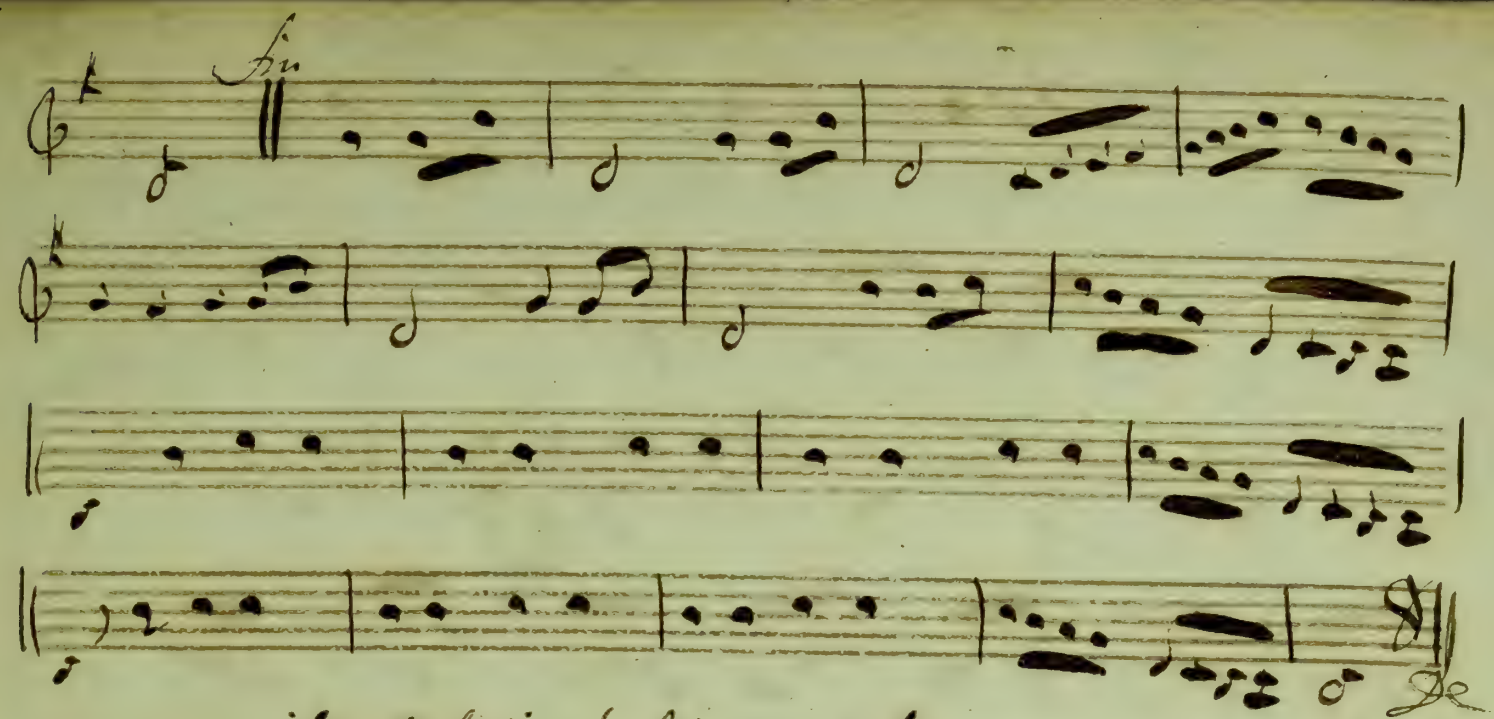


en quel itat revoyez-vous guteman d'affaro che

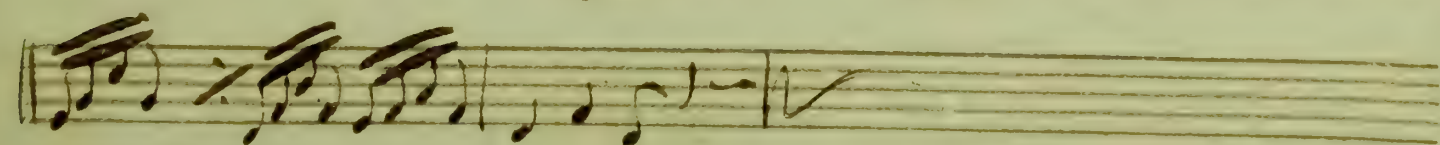
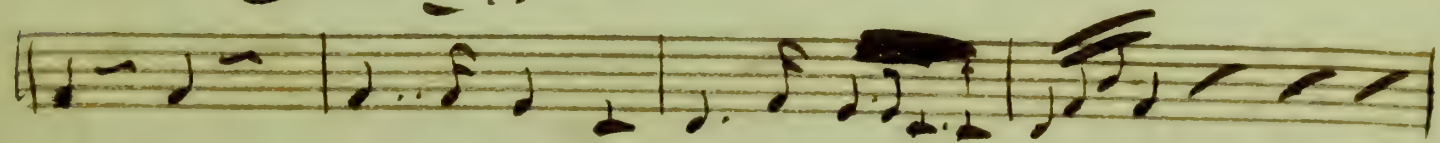
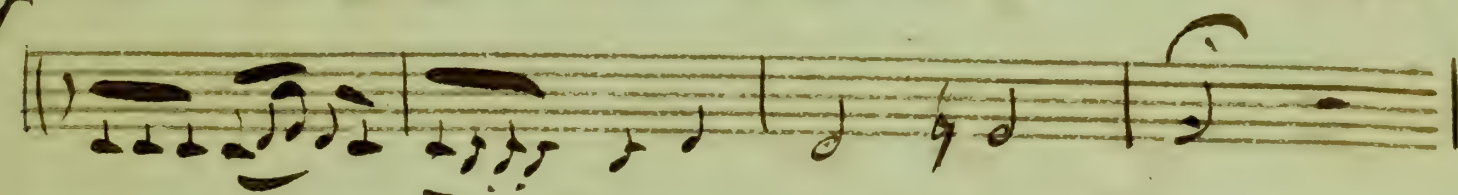
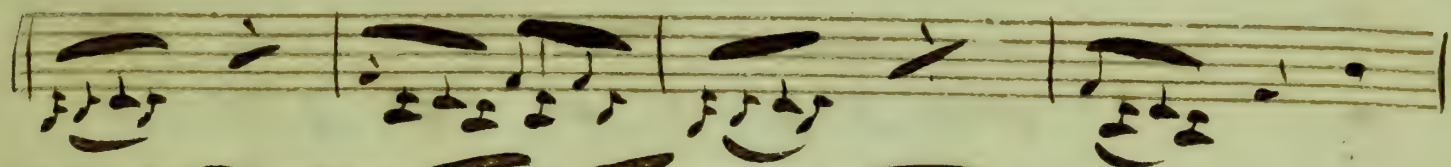
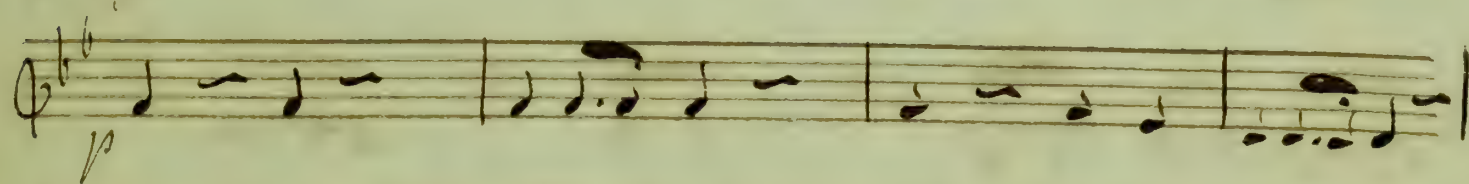


mais pour se reposer on n'offense personne





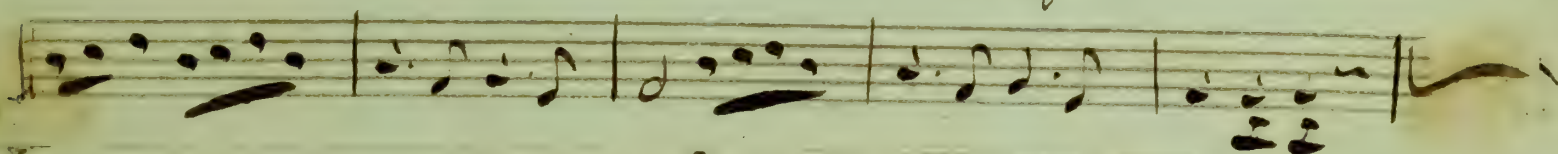
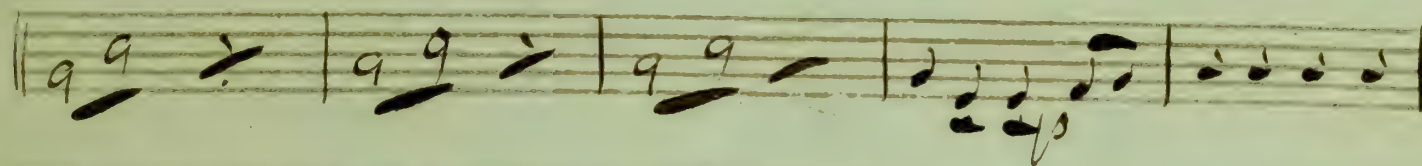
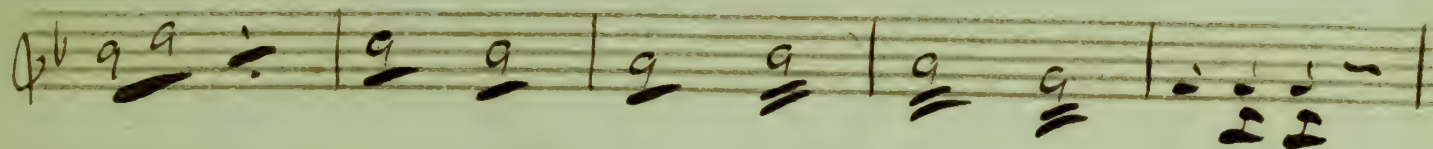
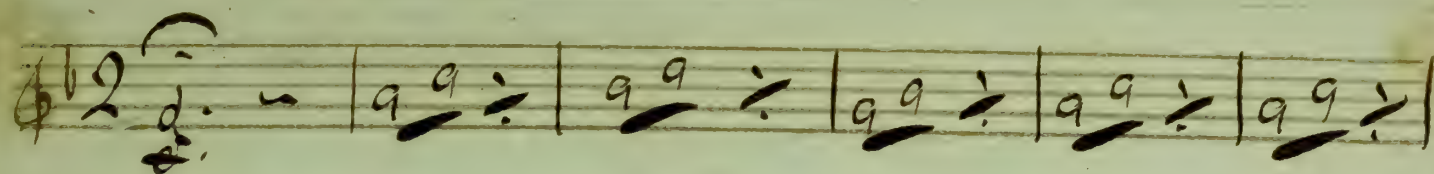
il est brisé hier, et logé en cette auberge



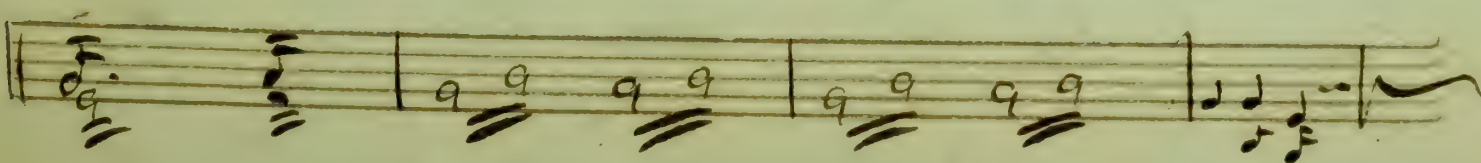
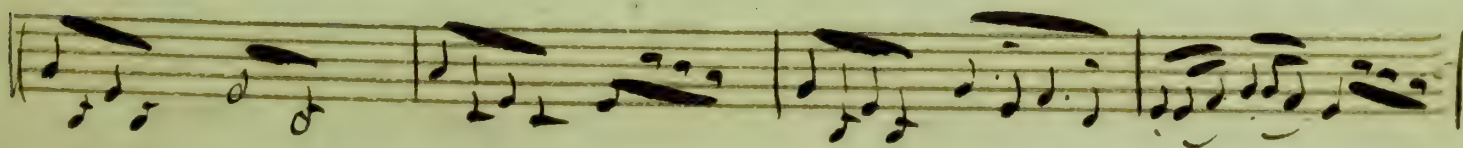
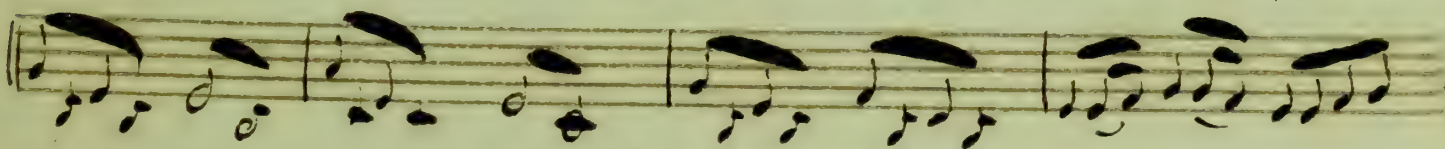
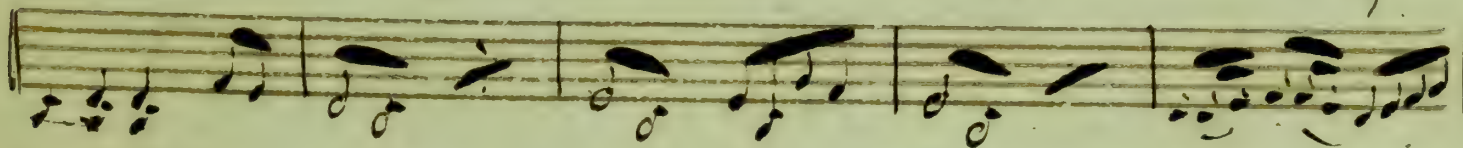
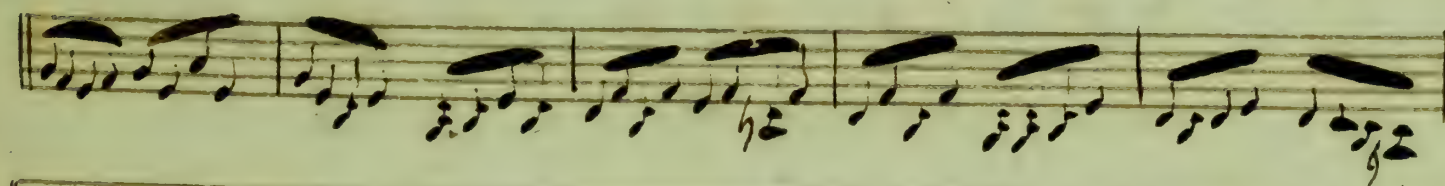
1. Désespérerais-tu de mon étoile



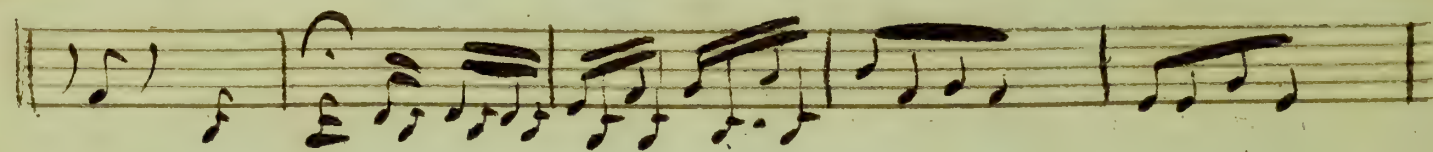
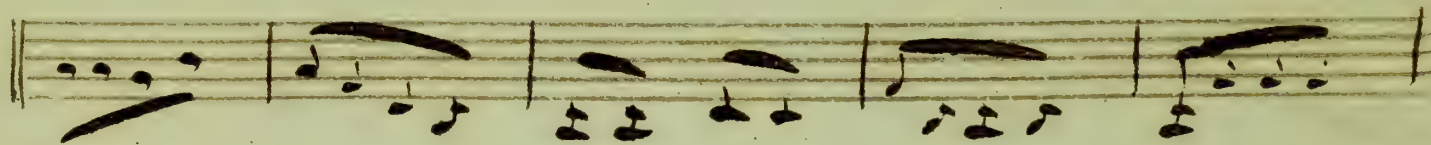
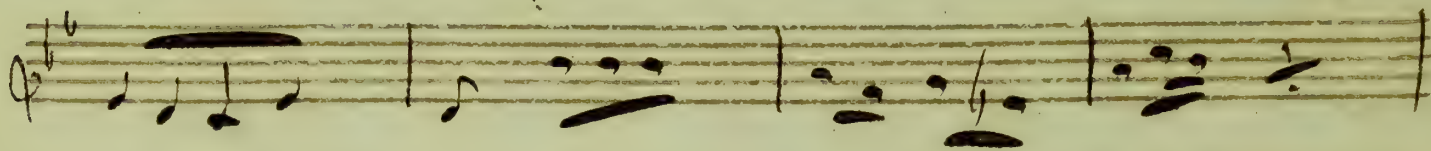
qu'est-ce qu'il a mon habit il est bien - oui
S mais il est déchiré



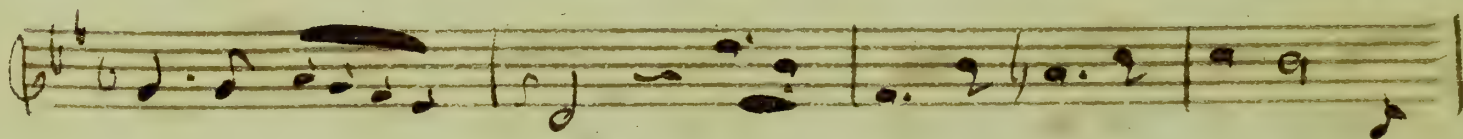
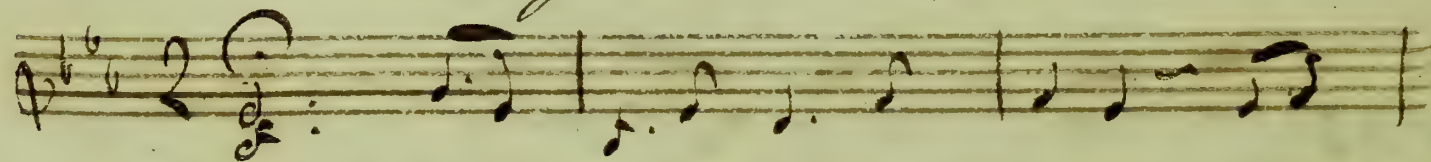
Encor... je t'ai défendu de me donner le nom

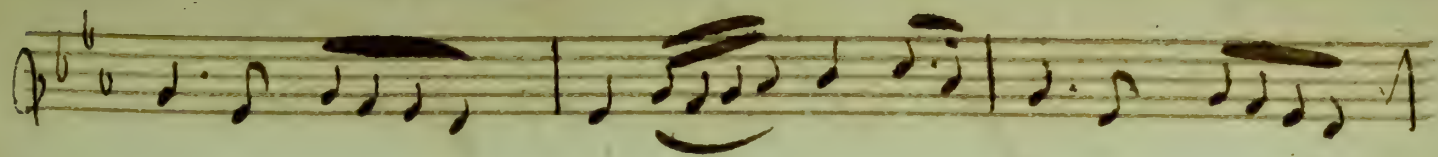


7 A qui le dites Vous

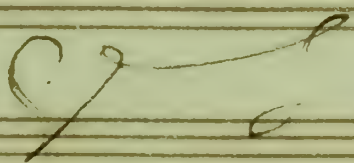
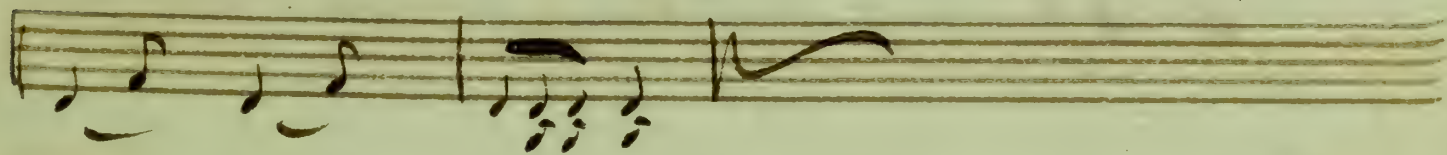
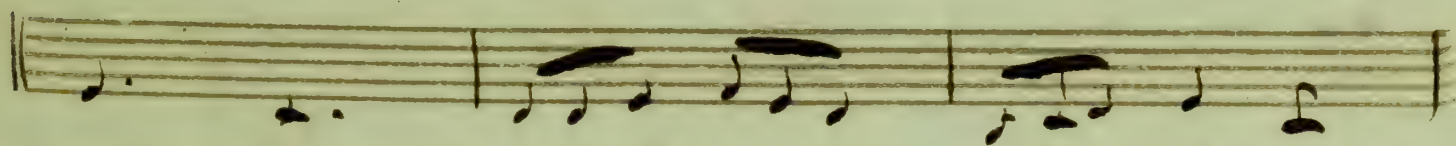
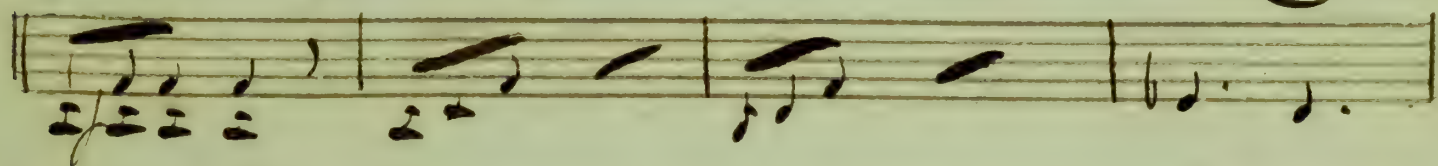
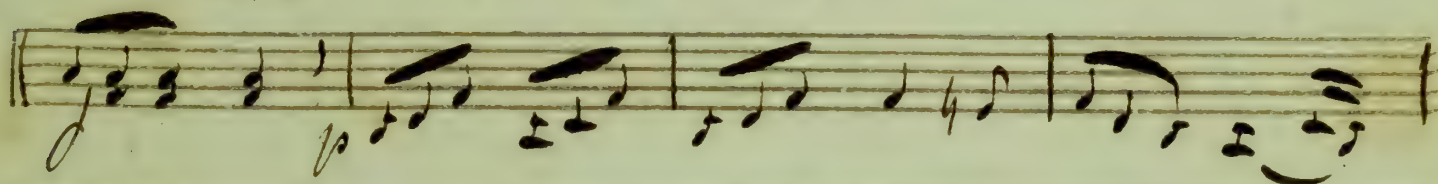


8 il l'a offert de bon cœur et sans exiger
aucun paiement

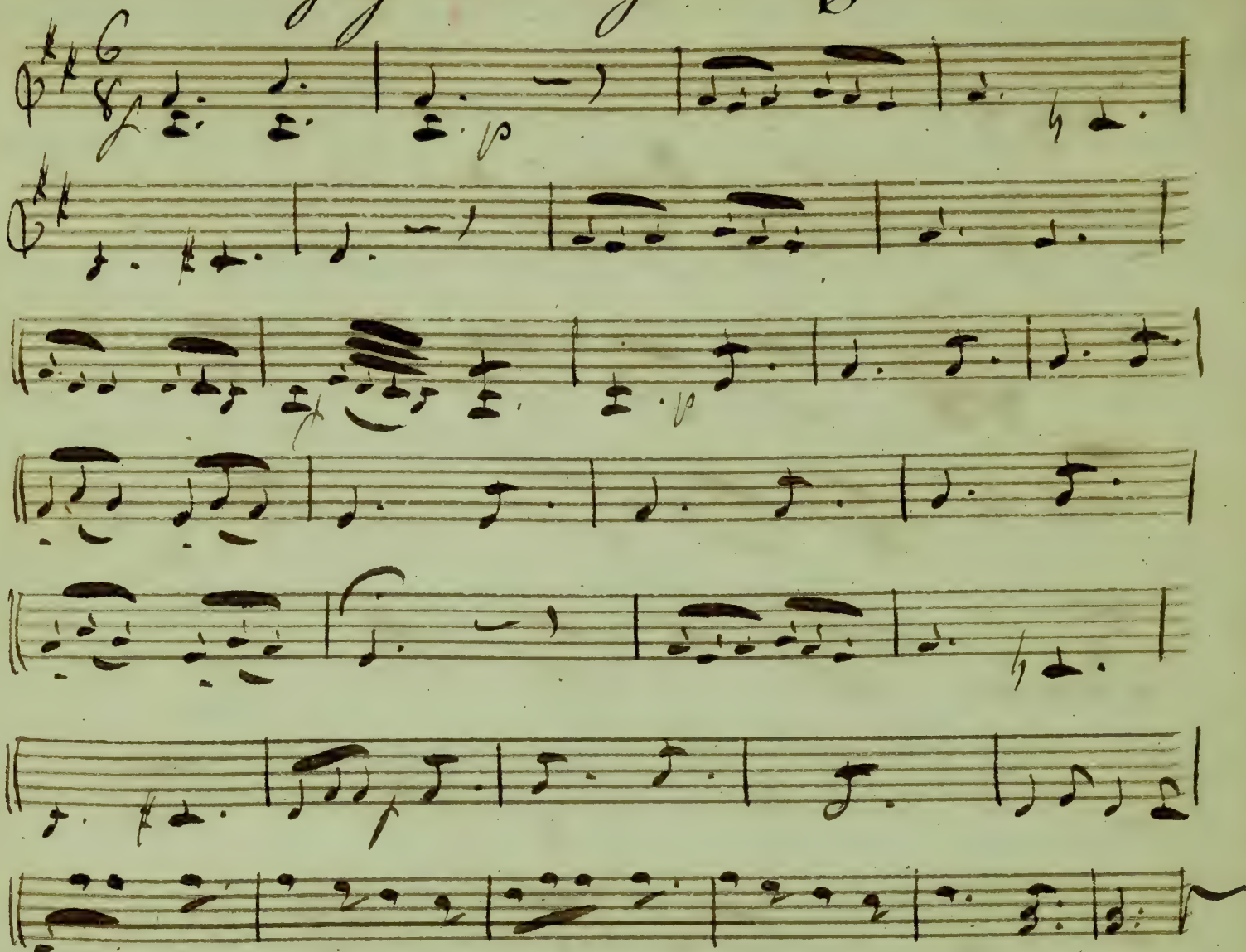




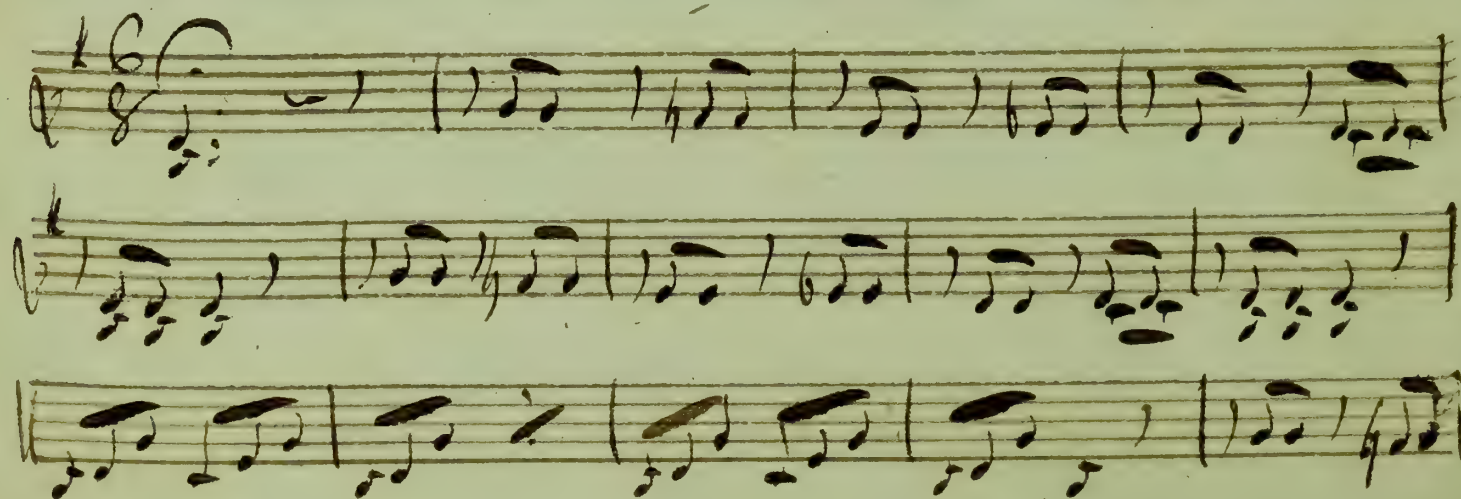
*nous ne logeons pas l'ordinares en
si belles hôtelleries*

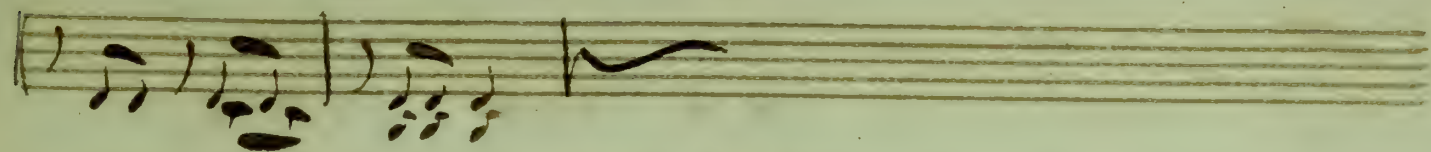
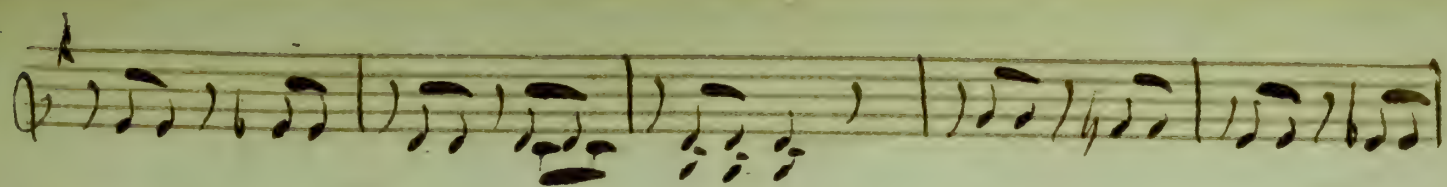


10 Jérôme inigo Guistador n'est pas un
juif non seigneurs cavaliers

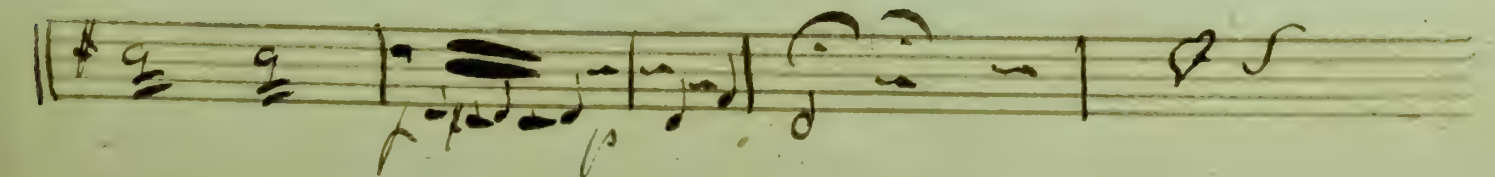
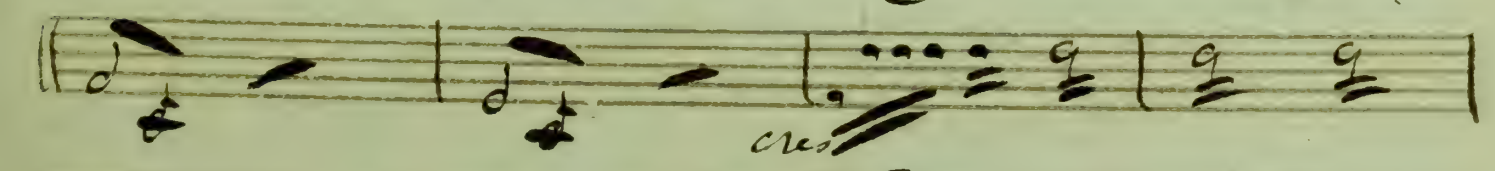
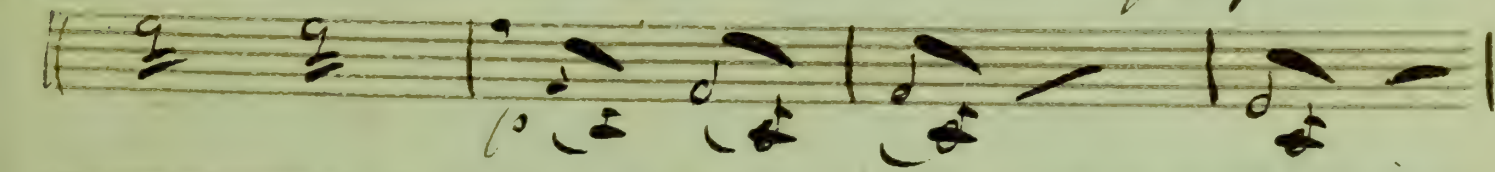
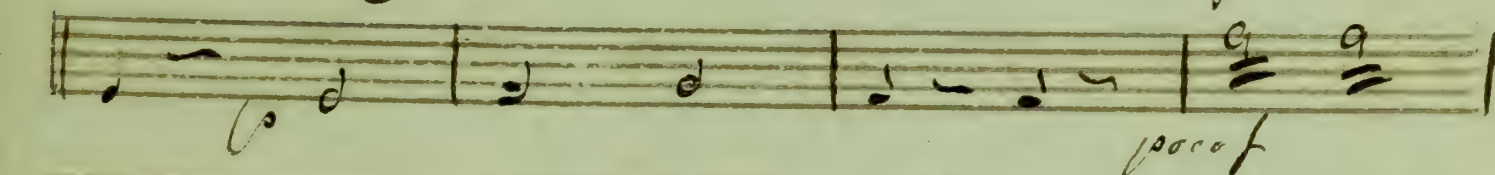
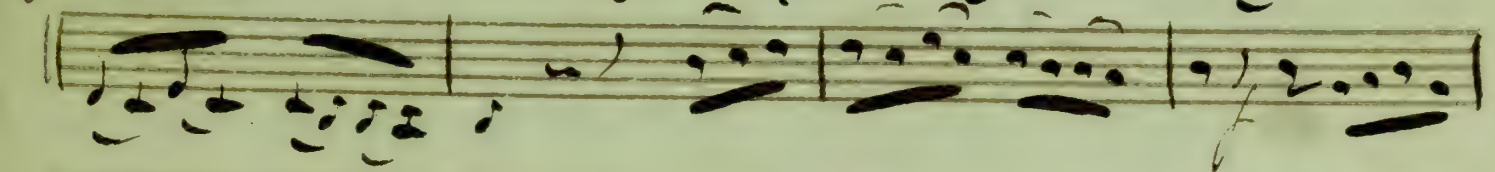
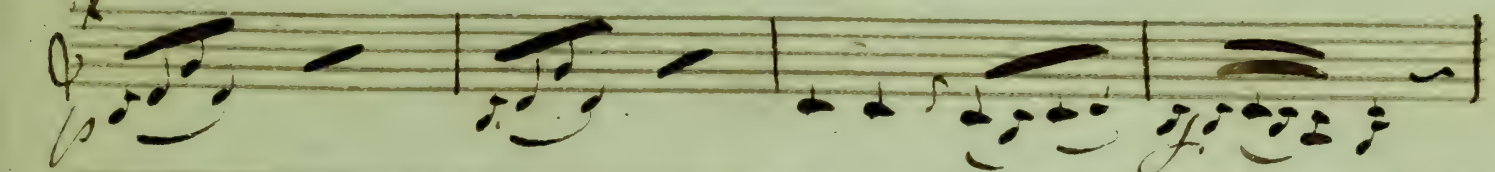
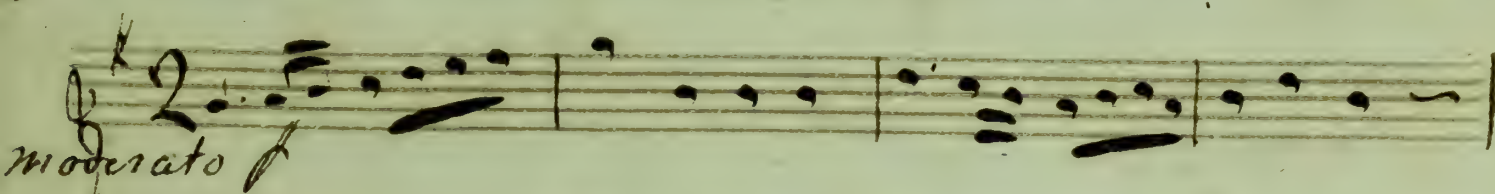


Si les hommes sont frères c'est pour s'obliger

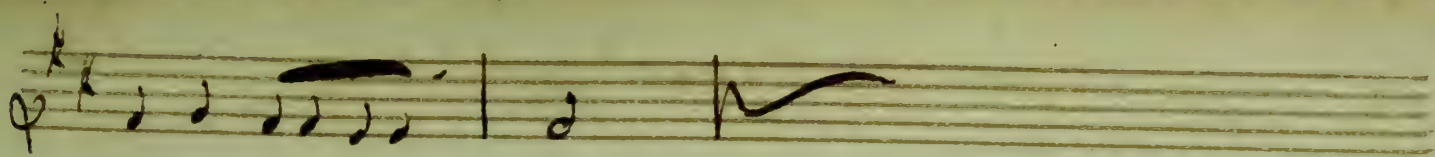




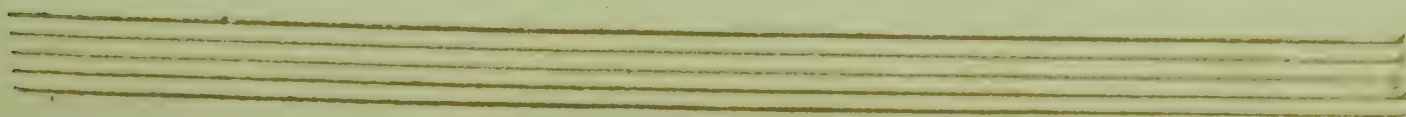
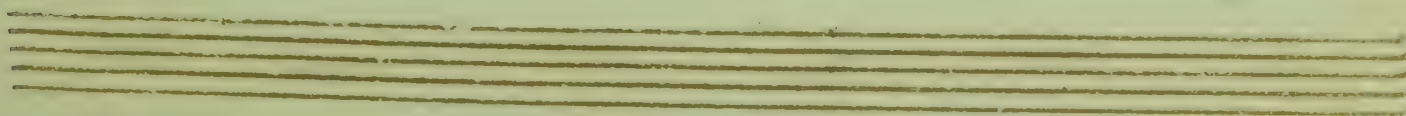
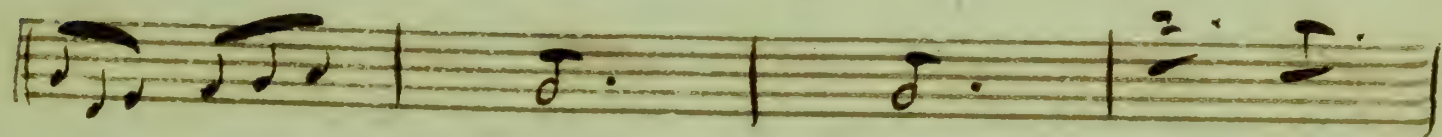
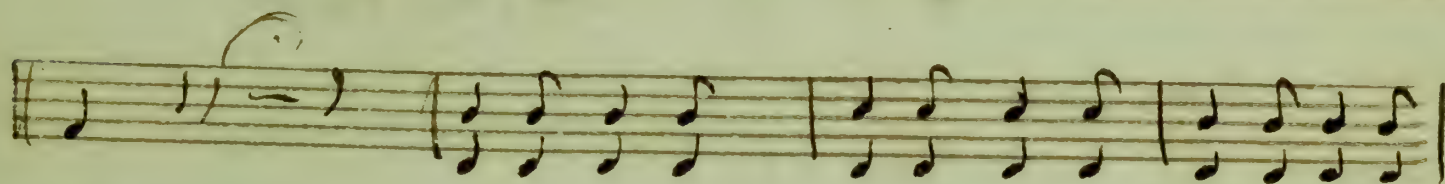
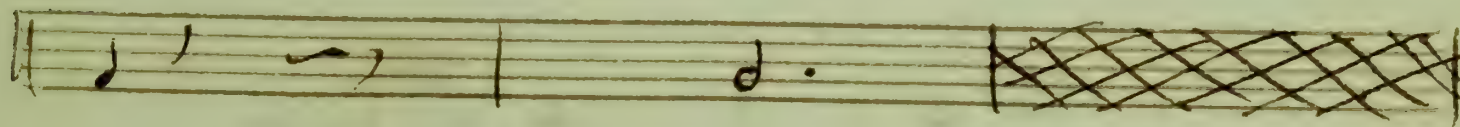
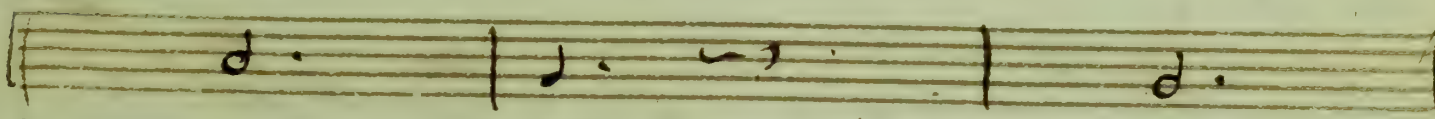
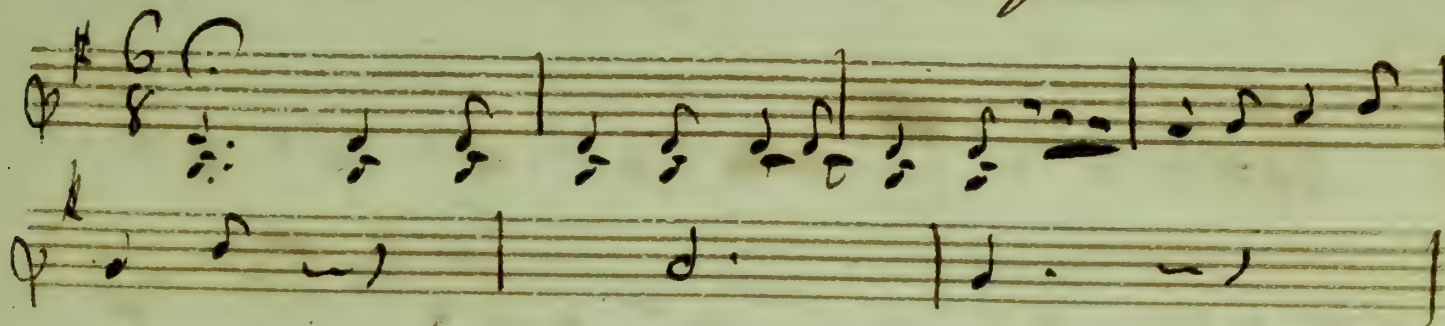
Gr 12 Mon cher hôte



13 Monsieur je suis un tailleur honnête-homme

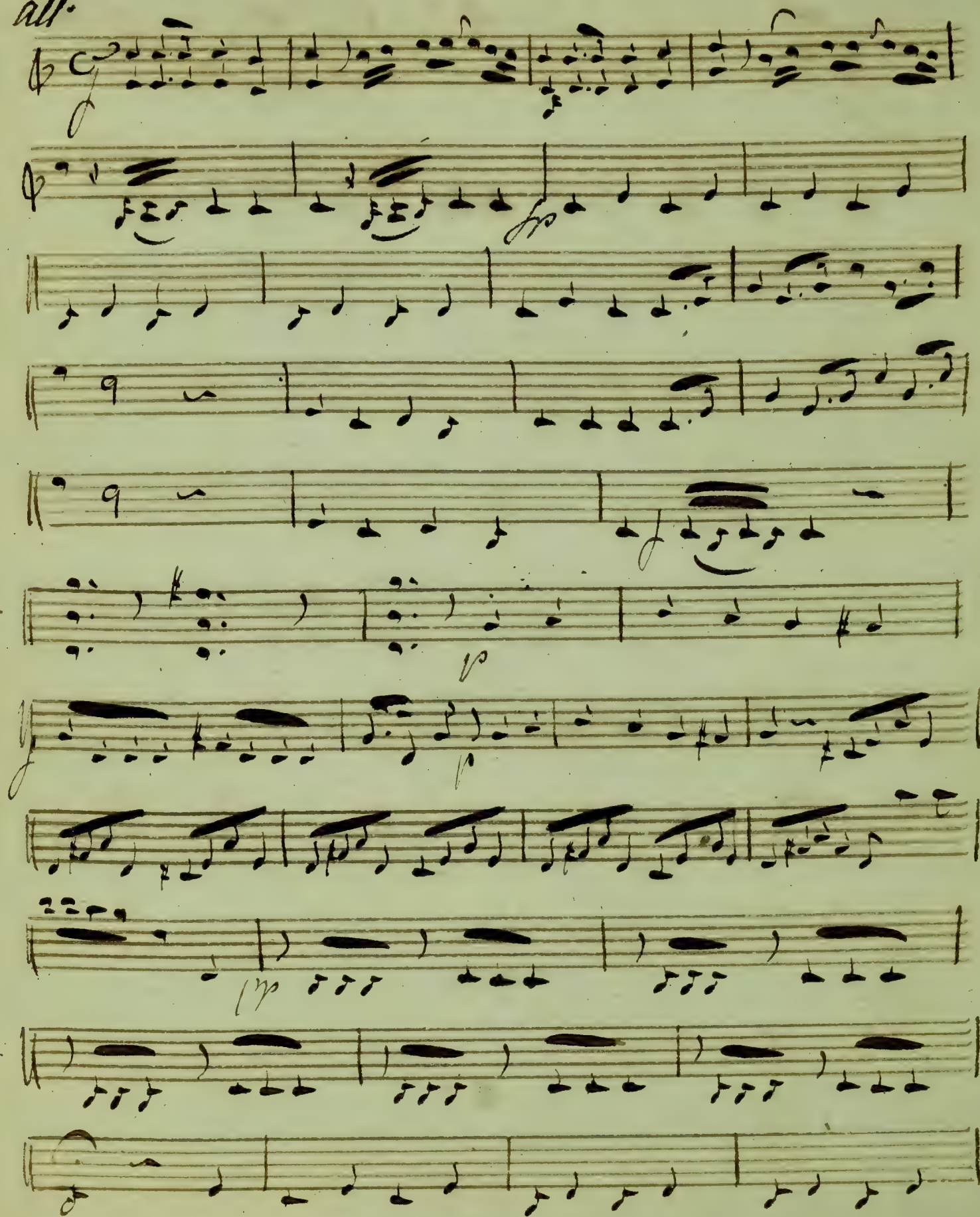


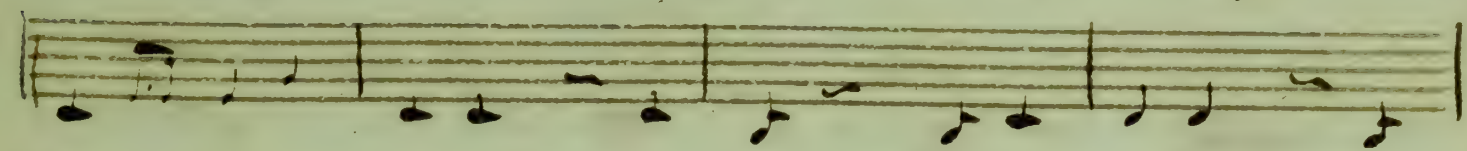
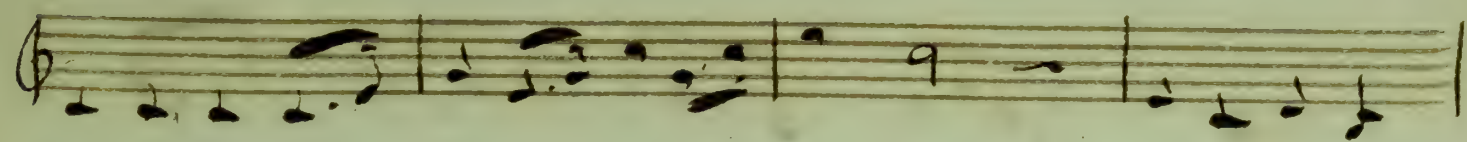
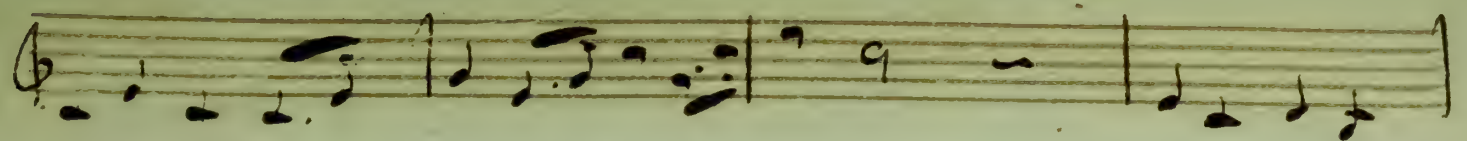
*et mon gris lavelot a le jiste-an-cors
déchiré et les manches pareilles*



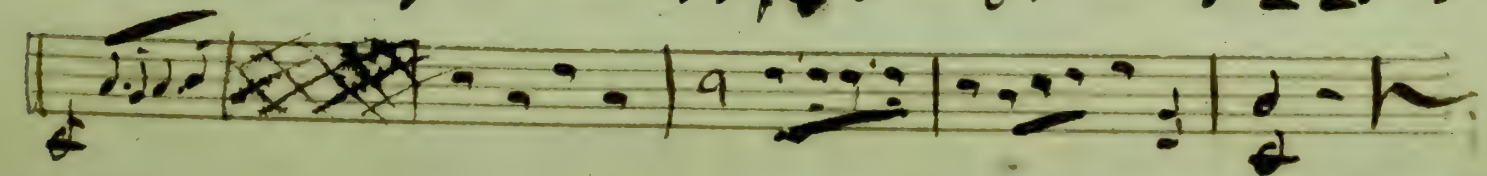
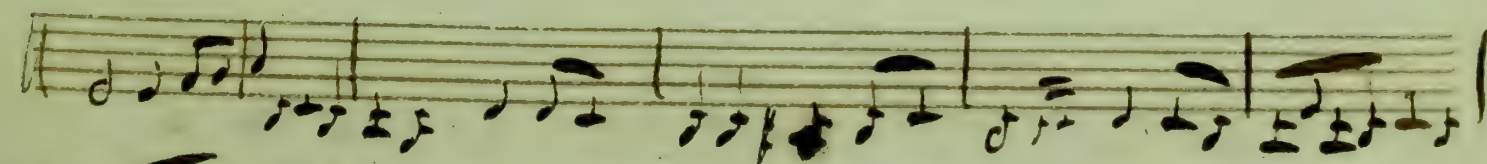
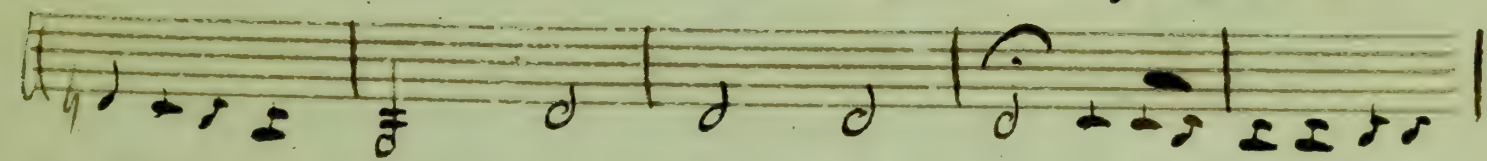
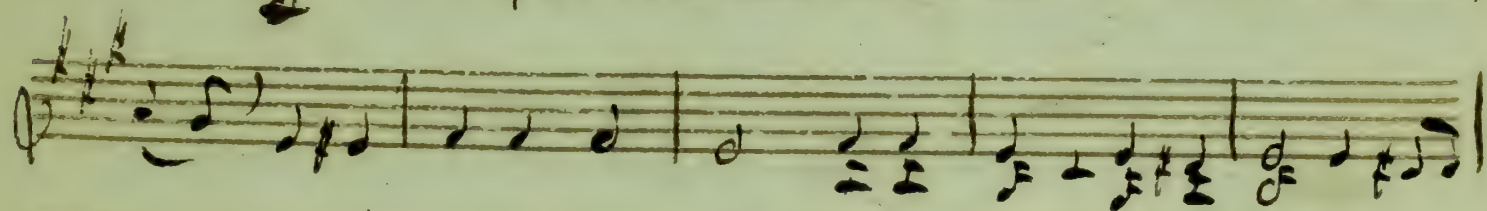
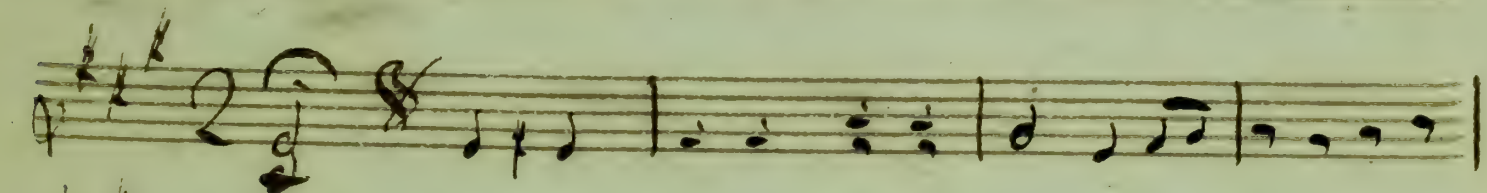
N. 15 il n'en faut pas davantage

all.

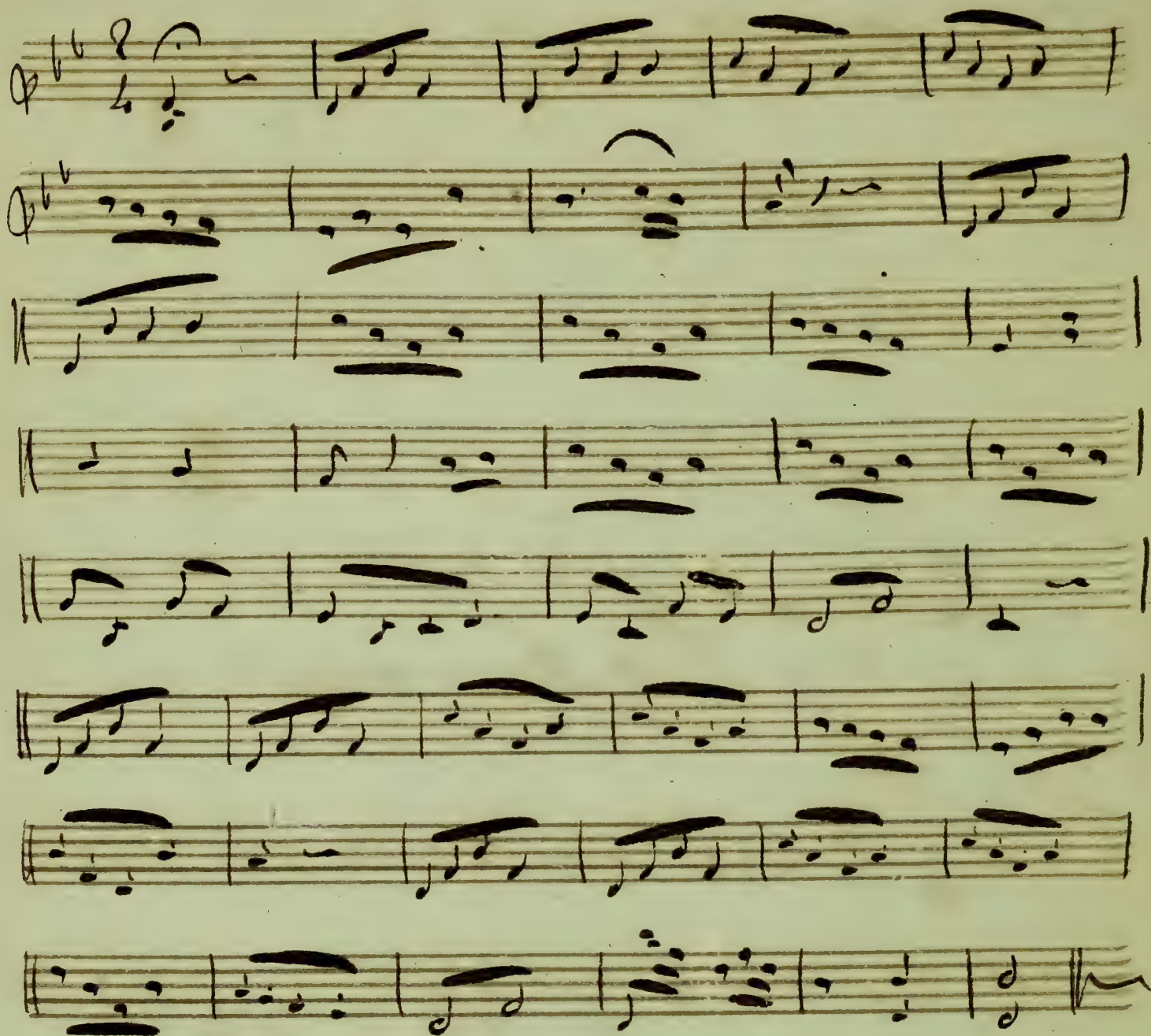




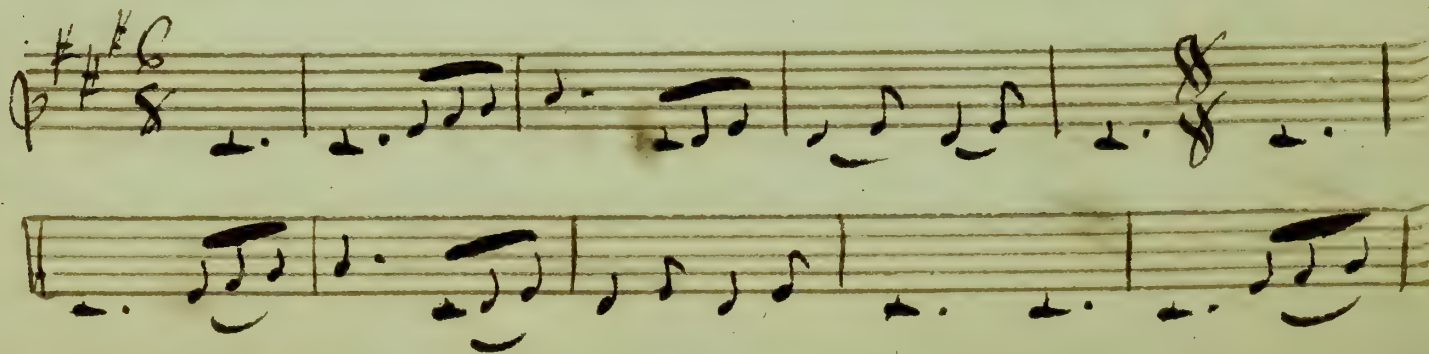
16 il n'y aurait plus de Valets de chambre

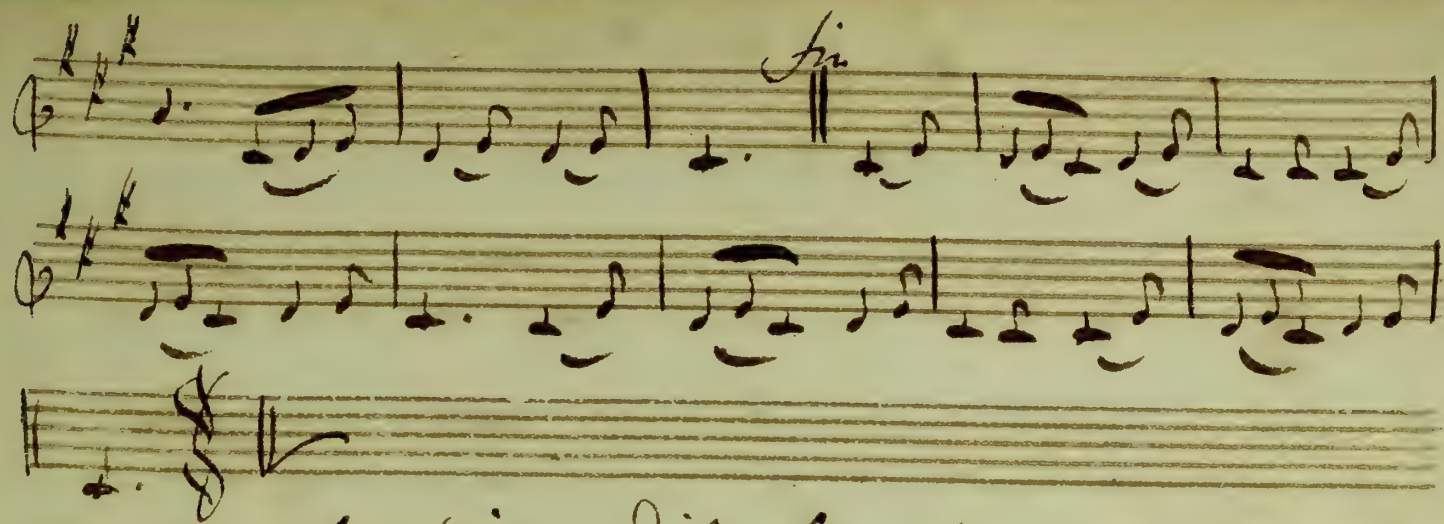


17 C'est indigne de se jouer de ma sensibilité.

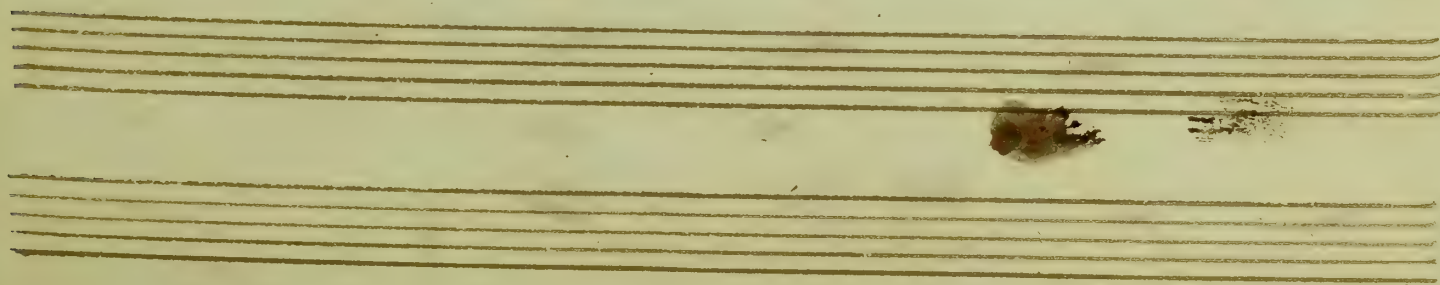
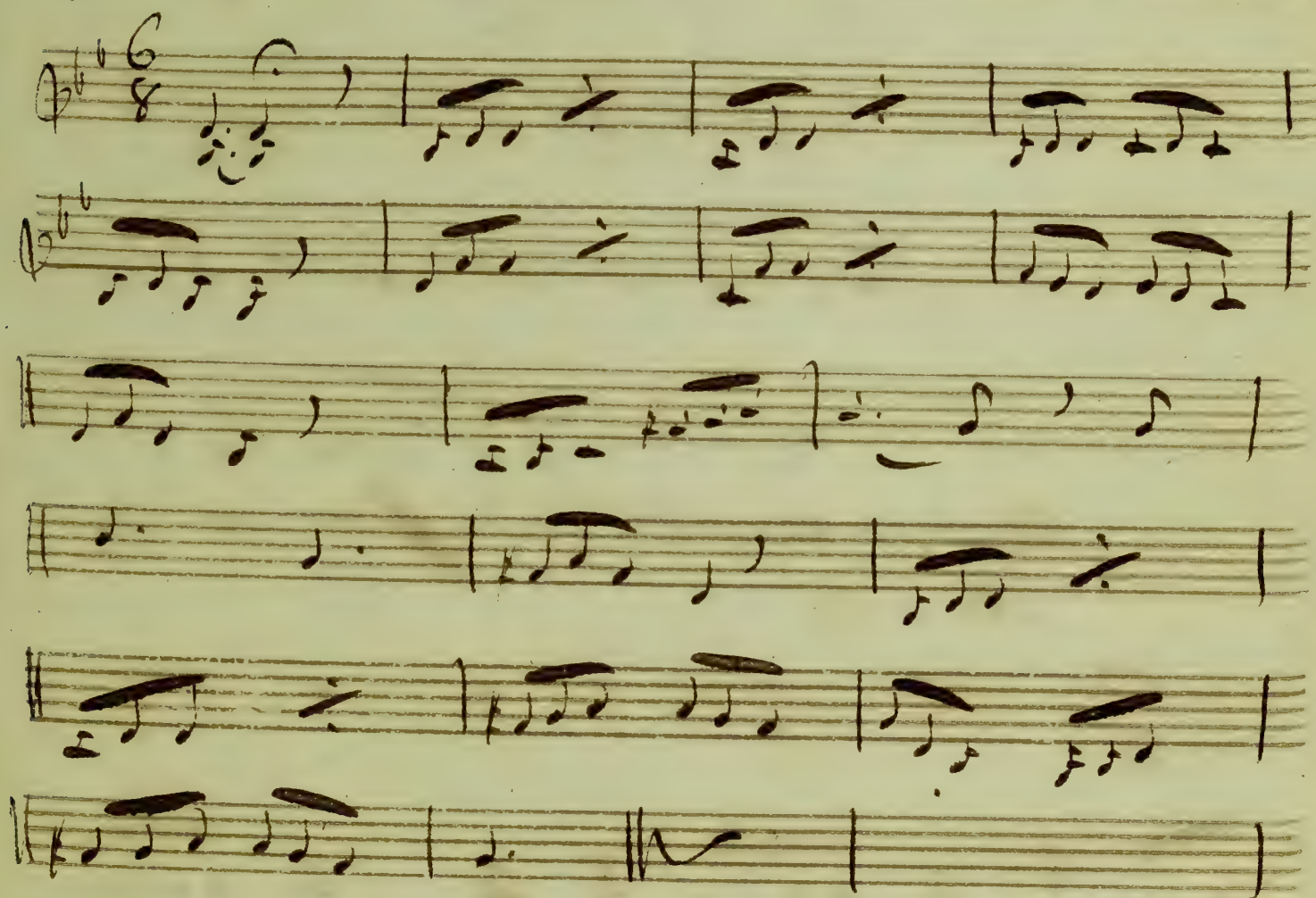


18 Je vais te donner mes dernières instructions.

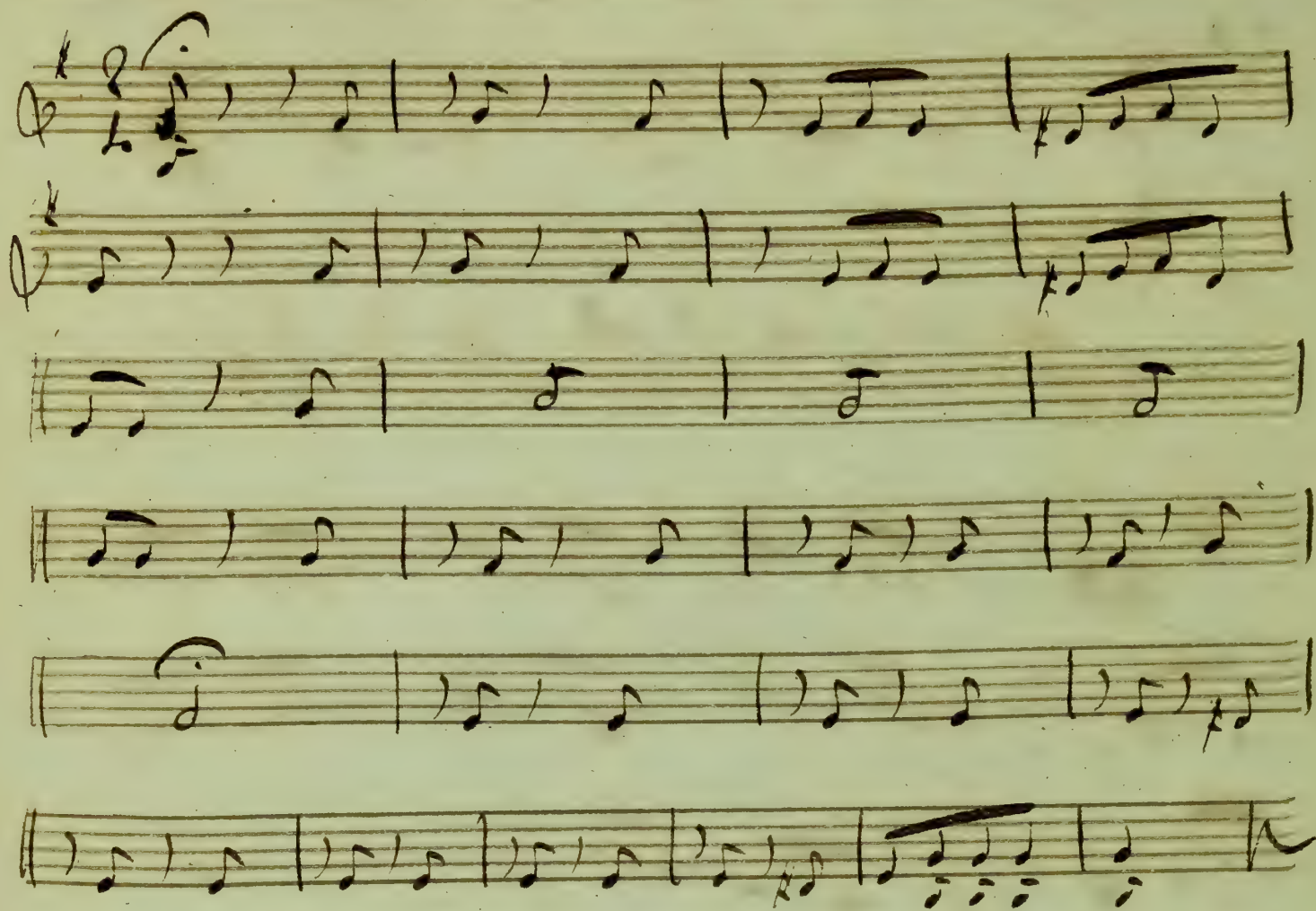




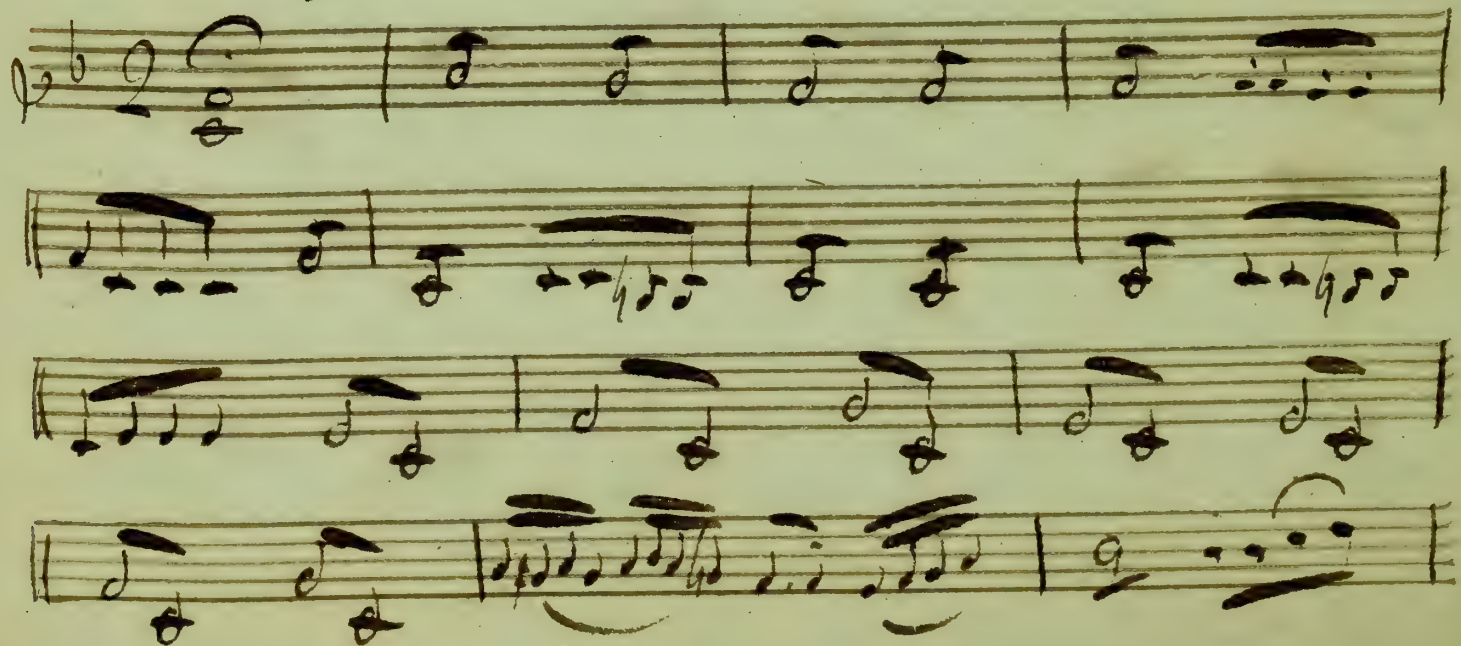
je n'ai pas dit cela - comment comment

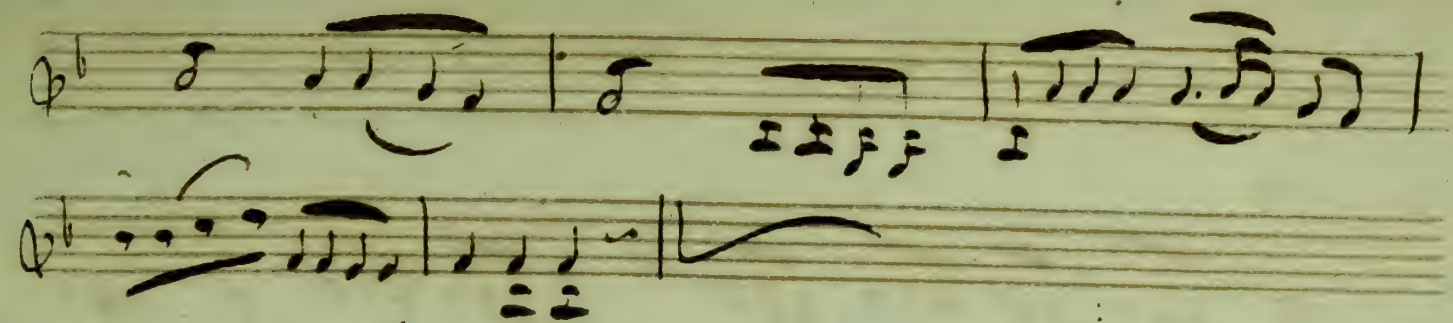


*eh oui le cher gulsman (qui diable
L 20 l'amène*

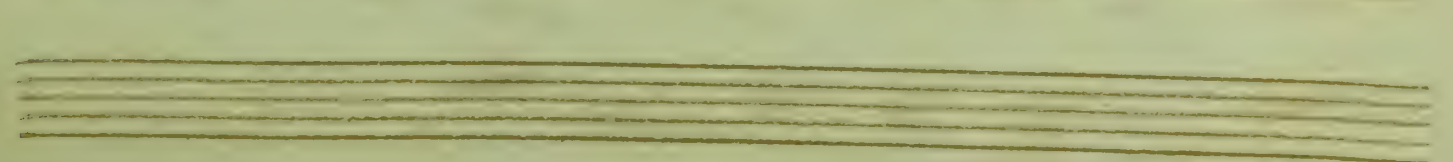
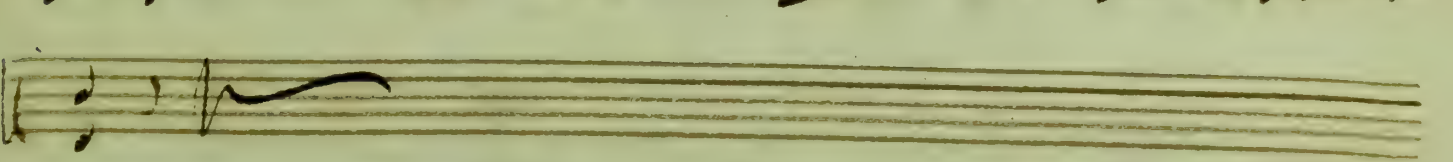
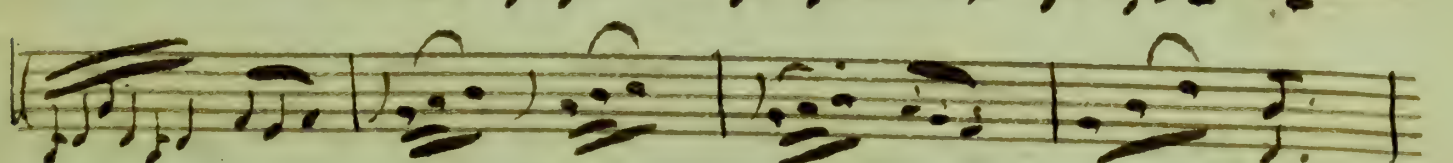
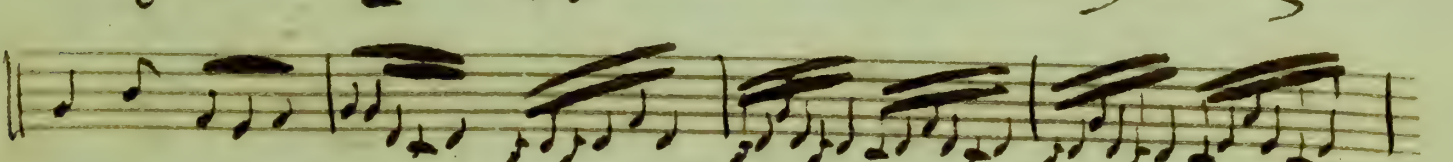
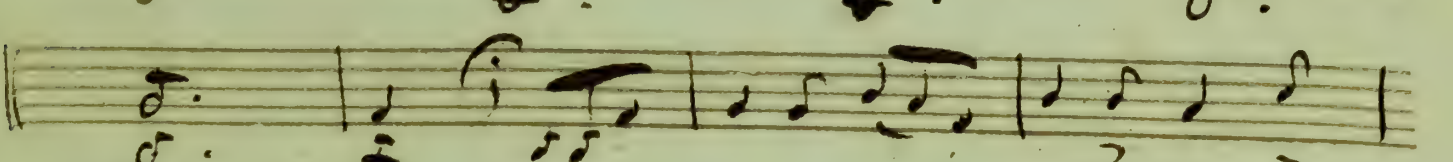
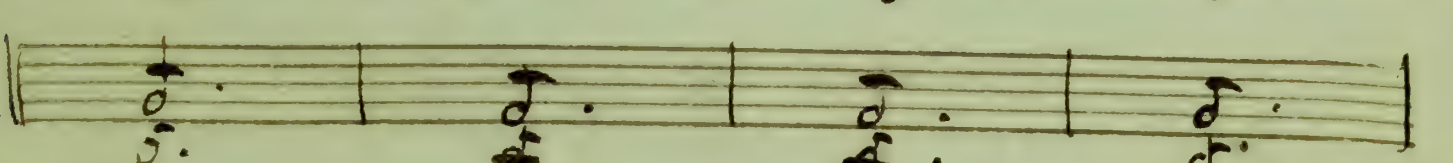
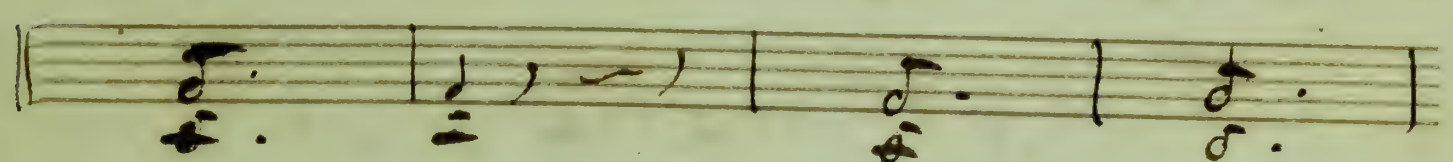
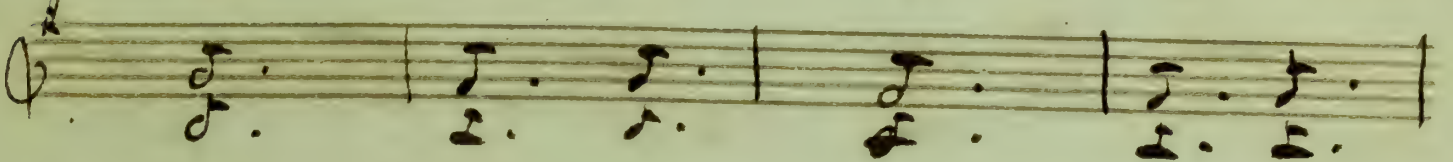
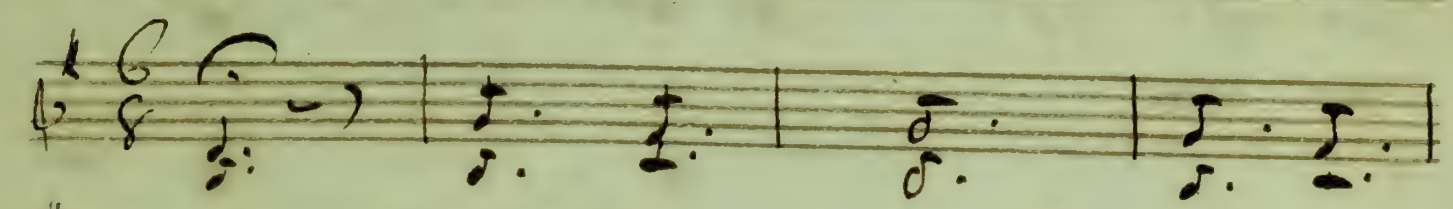


*L 21 Vous me permettez de lui faire mon com-
pliment*

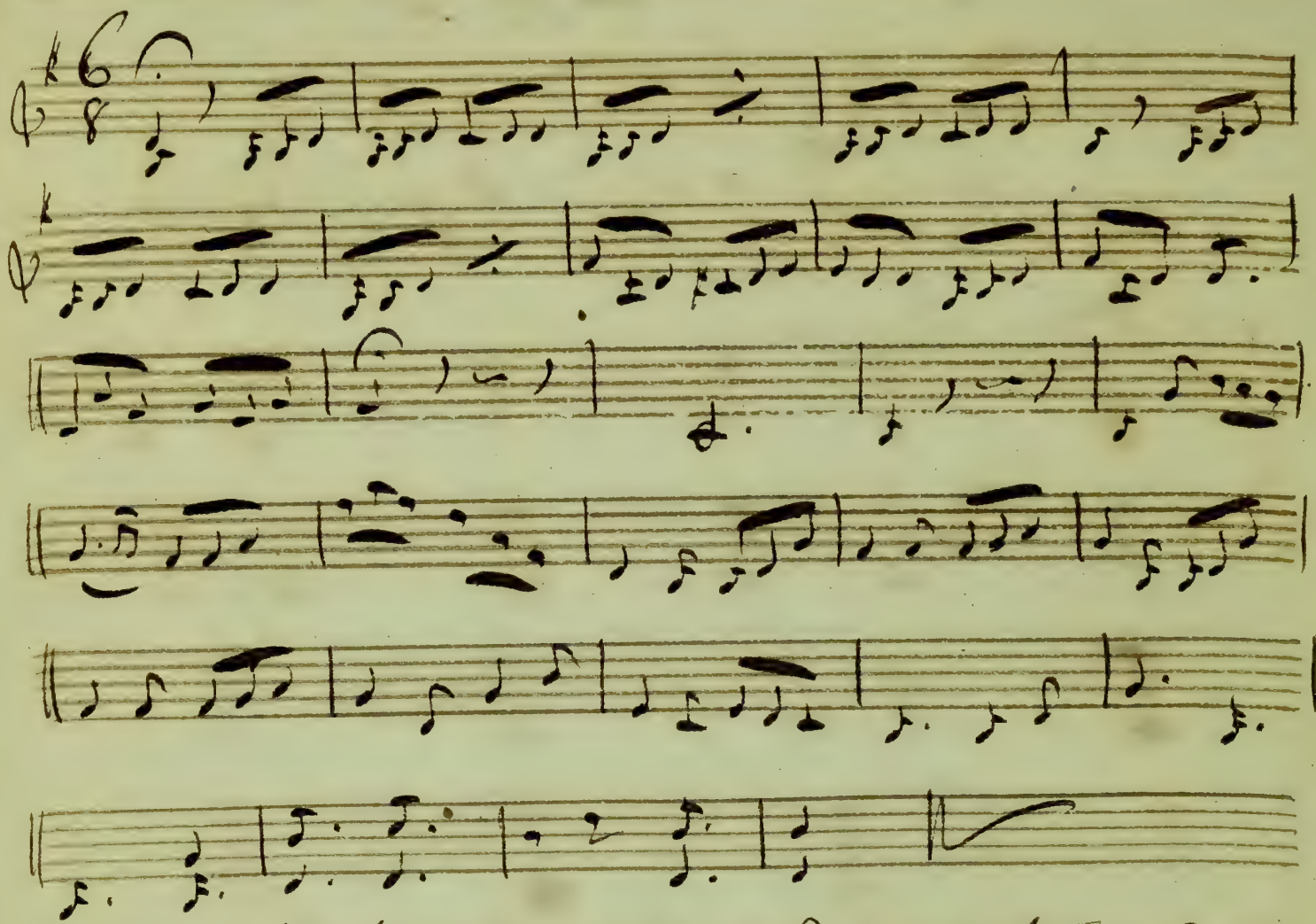




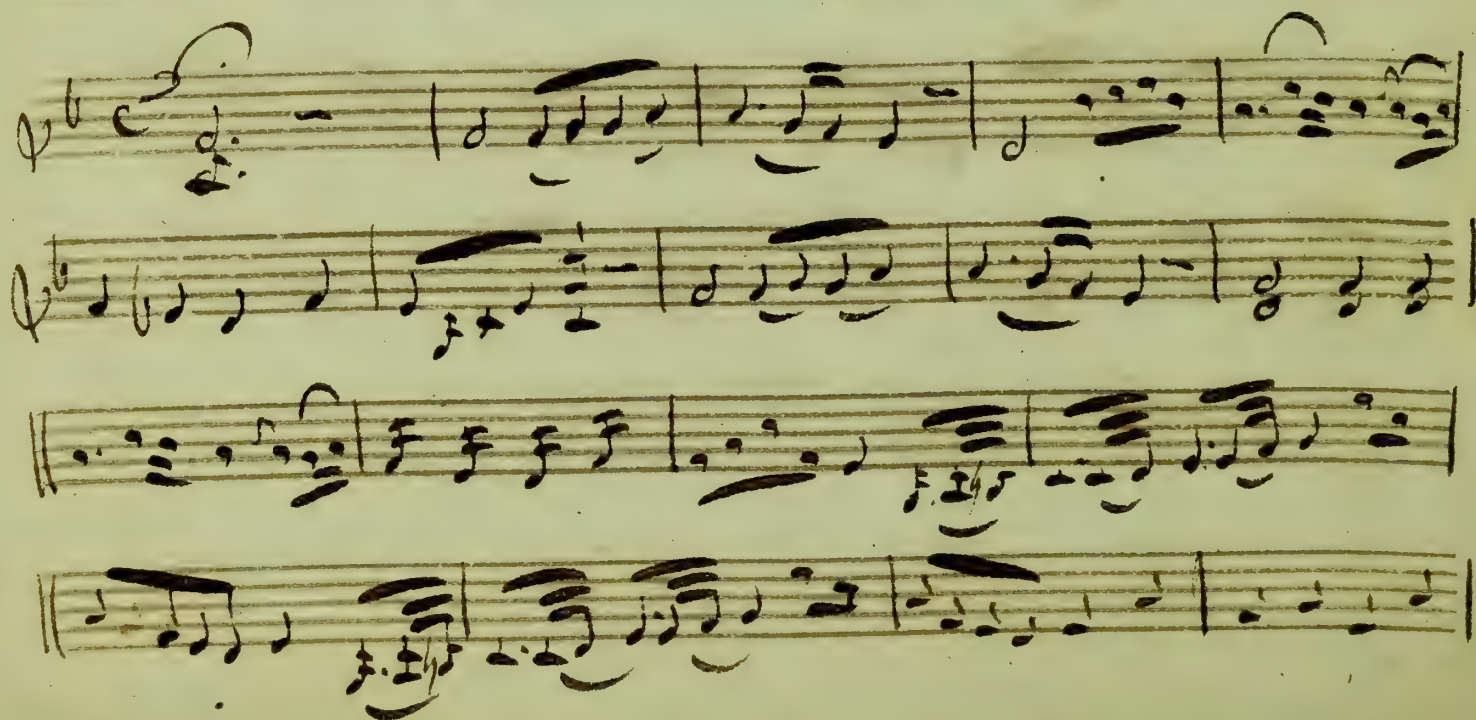
ils se sont très mal conduits avec moi

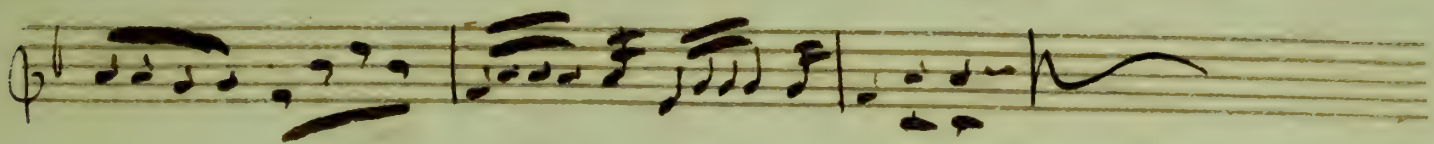
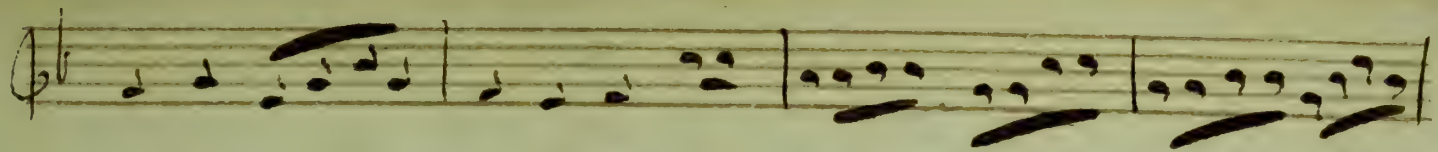


23 *ah si ce n'est que cela rassurez vous*

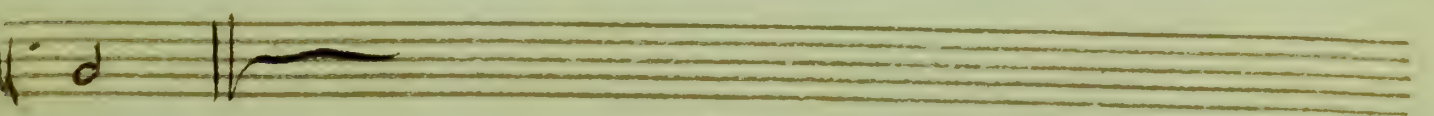
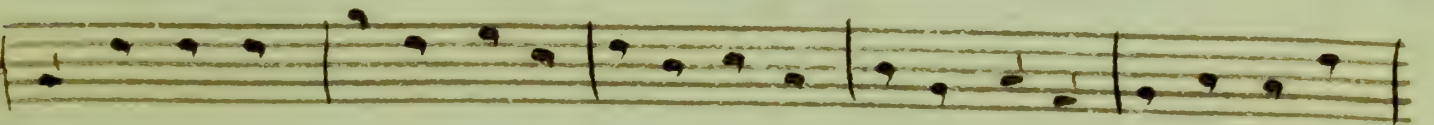
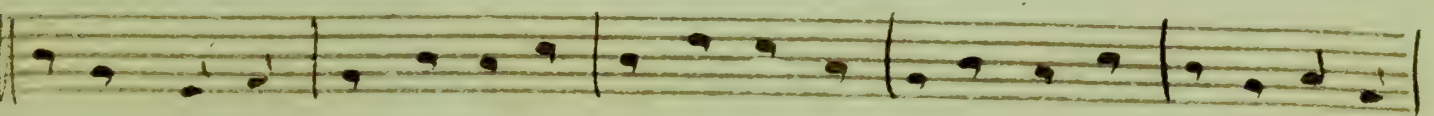
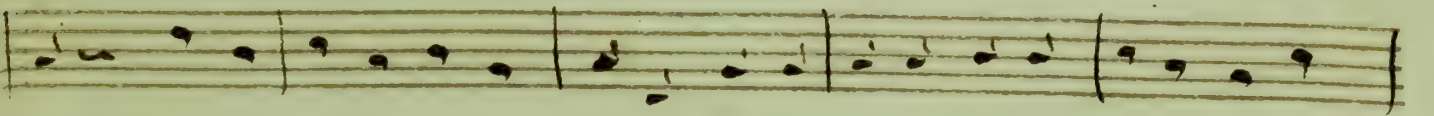
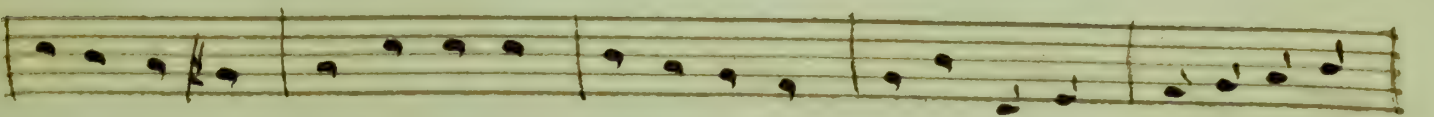
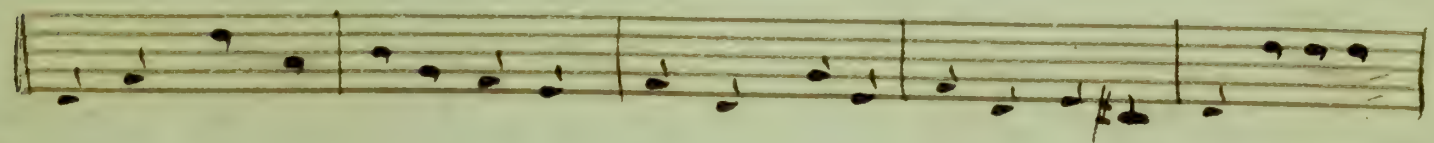
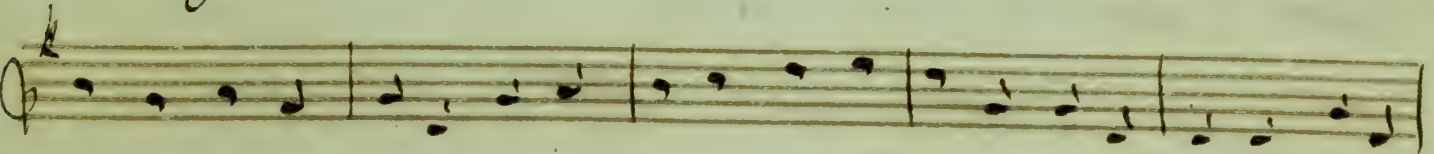
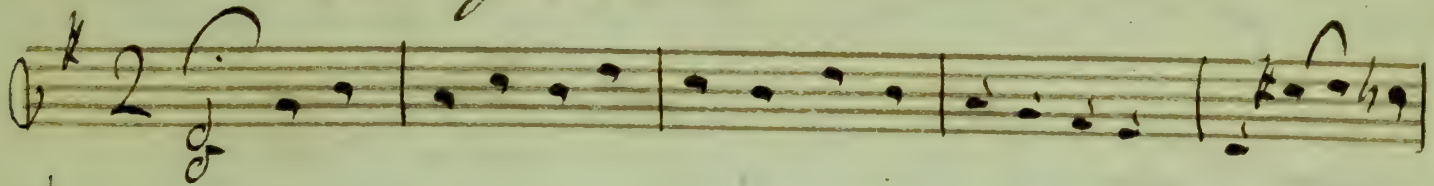


24 *il m'en coûterait trop de vous tromper l'apprenez.*



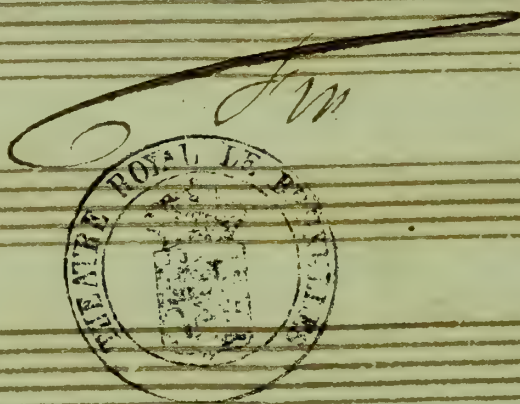
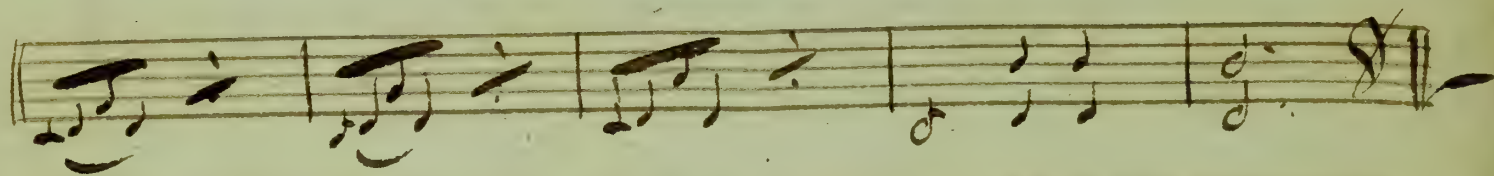
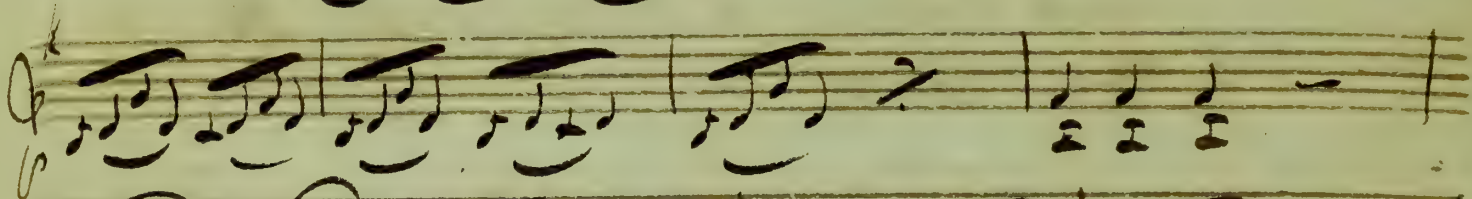


2^e Vous n'auriez peut être encore fermé
Votre porte

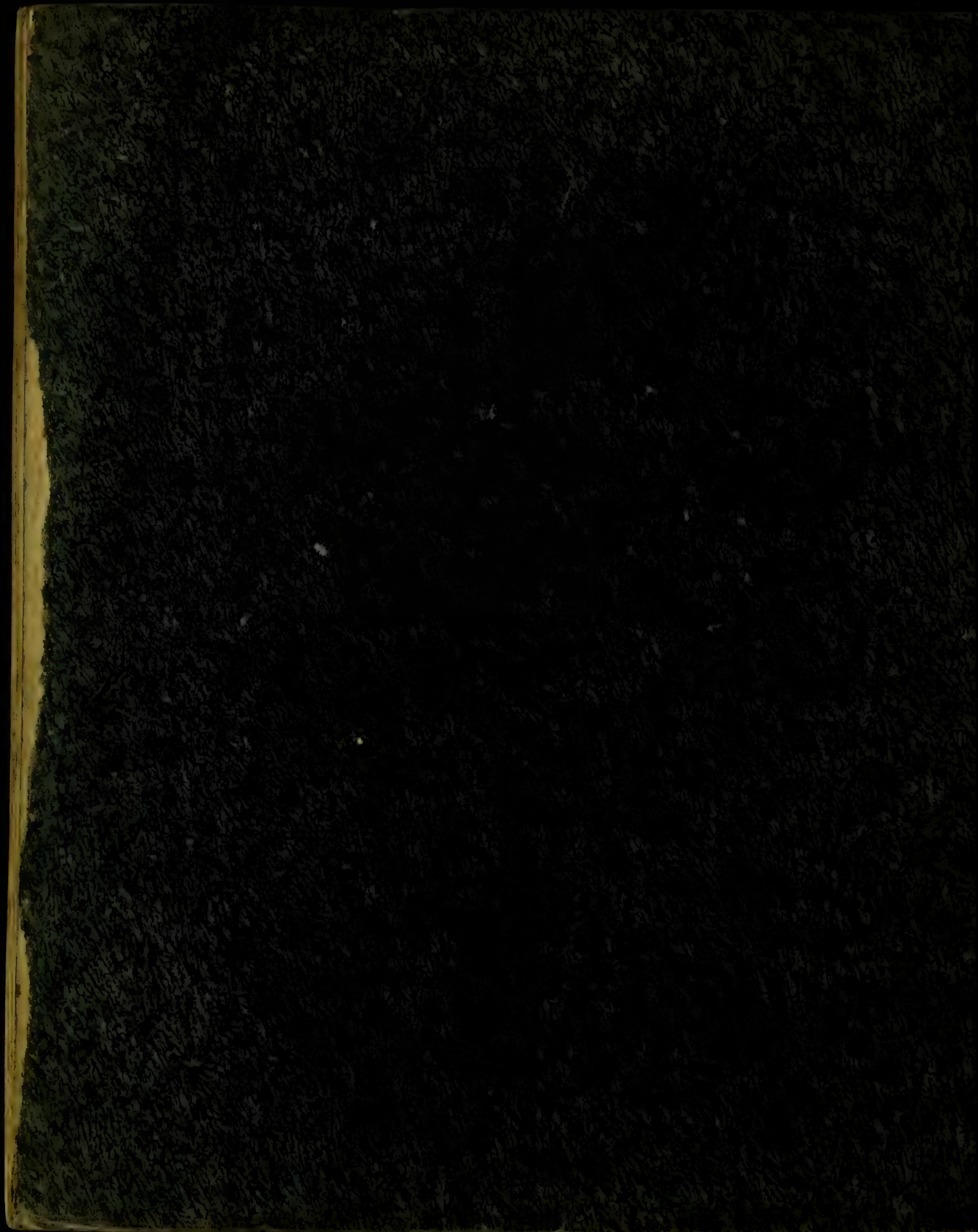


26 Vaudeville

Ces meilleurs n'ont-ils pas pour vous la même amitié que
pour moi



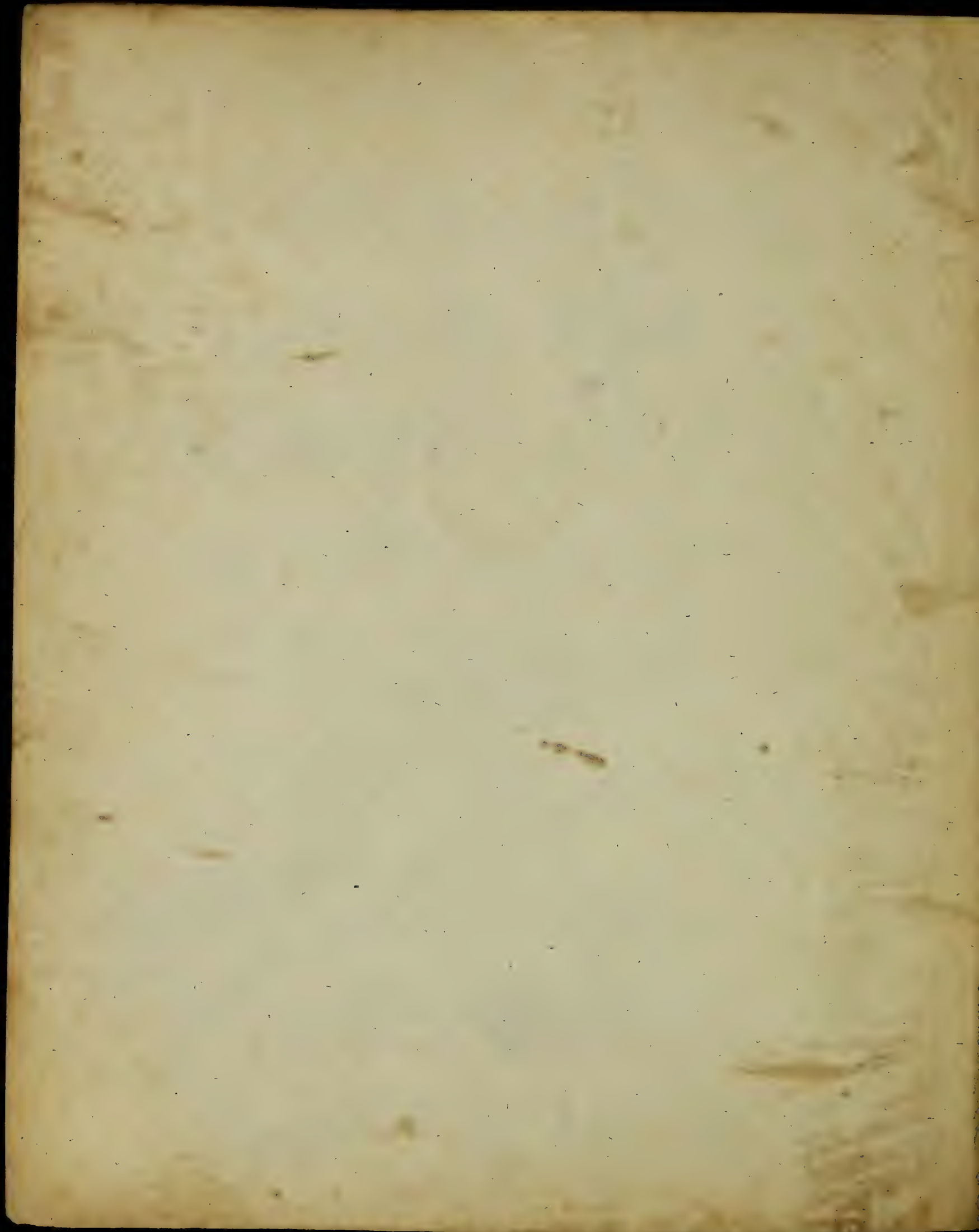




alto.

Gusman d'Alfarache

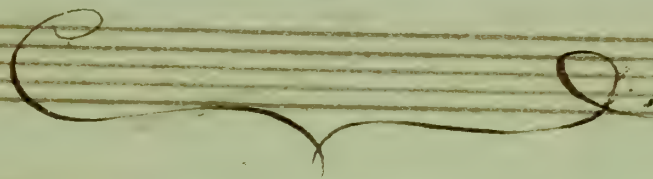




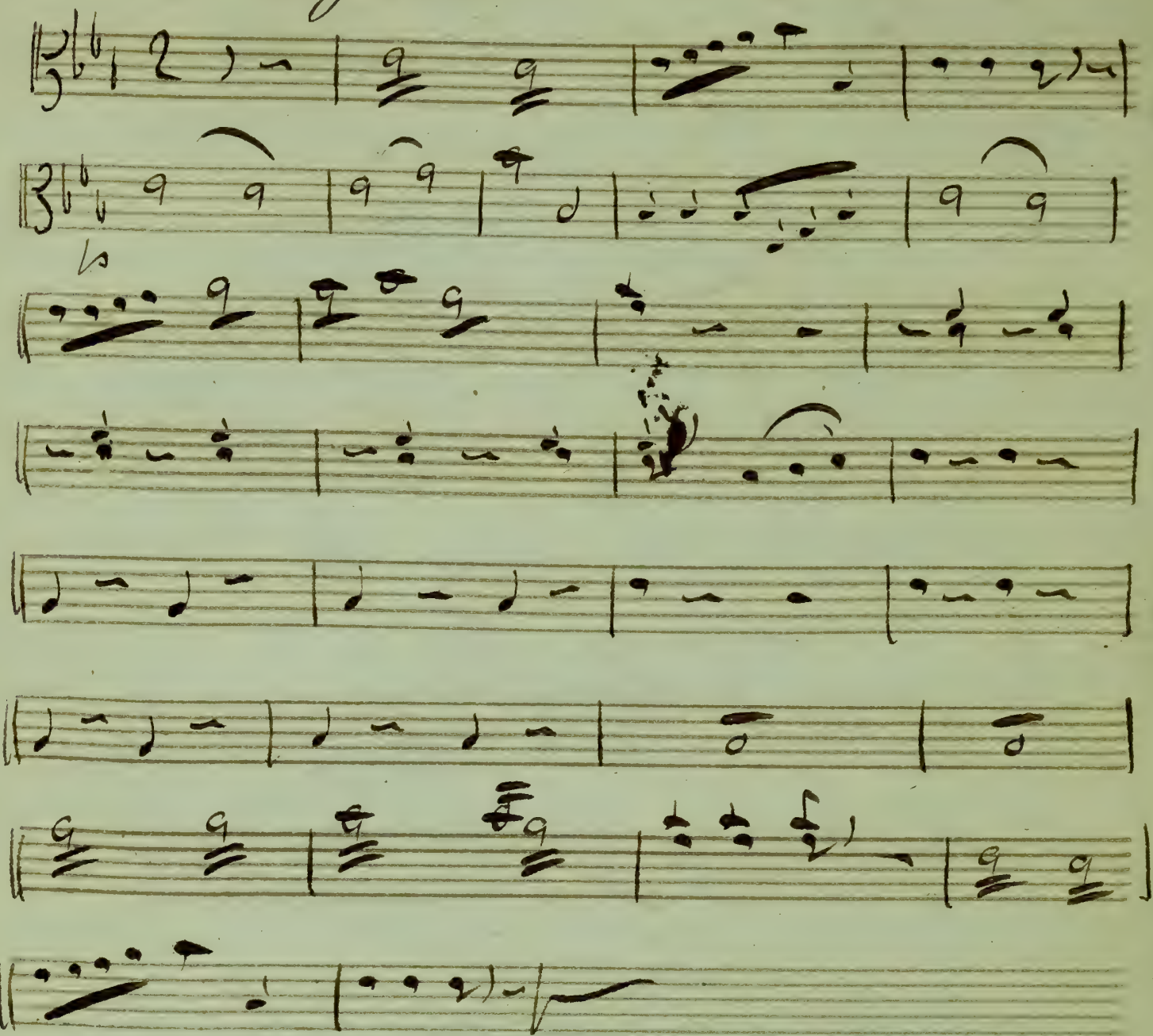
Gusman D'Alfarache



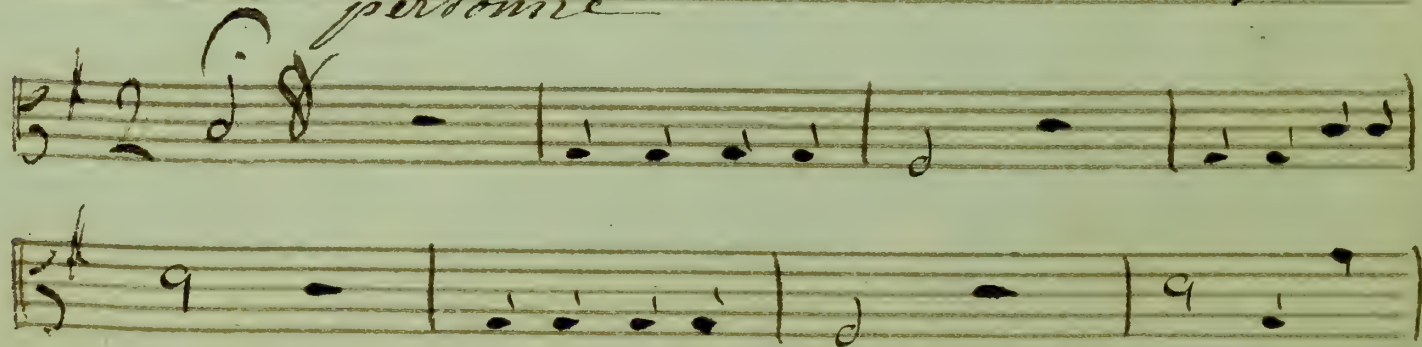
alto viola

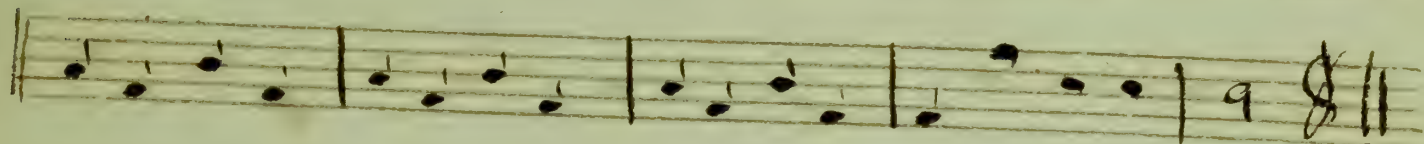
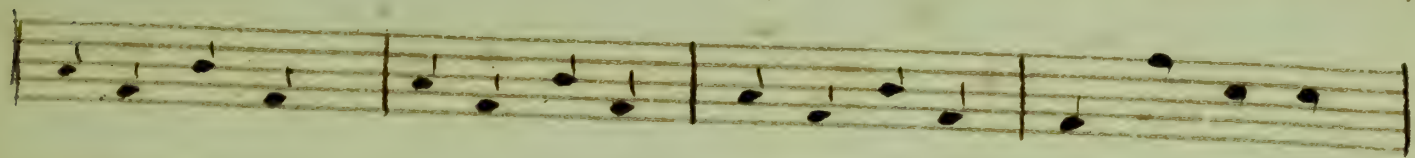
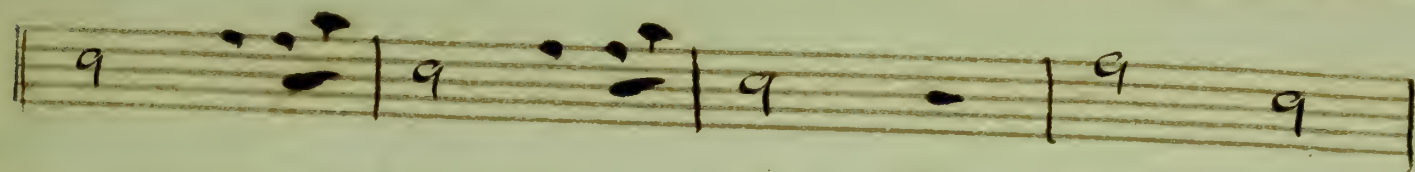
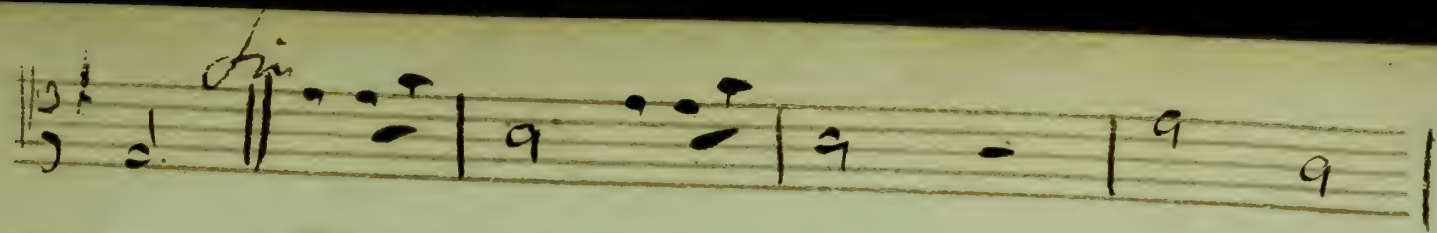


1 en quel état revoyez-vous gutman
d'Alfarache

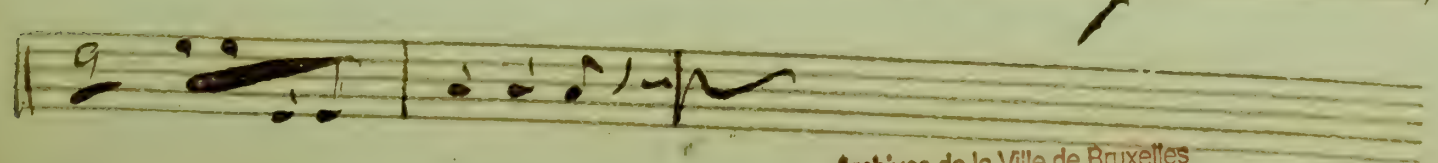
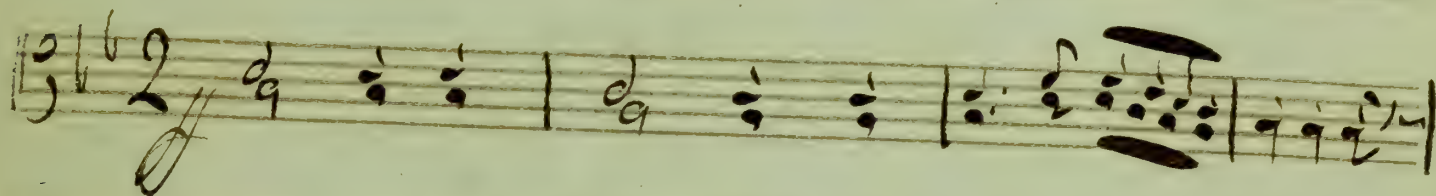


2 Mais pour se reposer on n'offense
personne

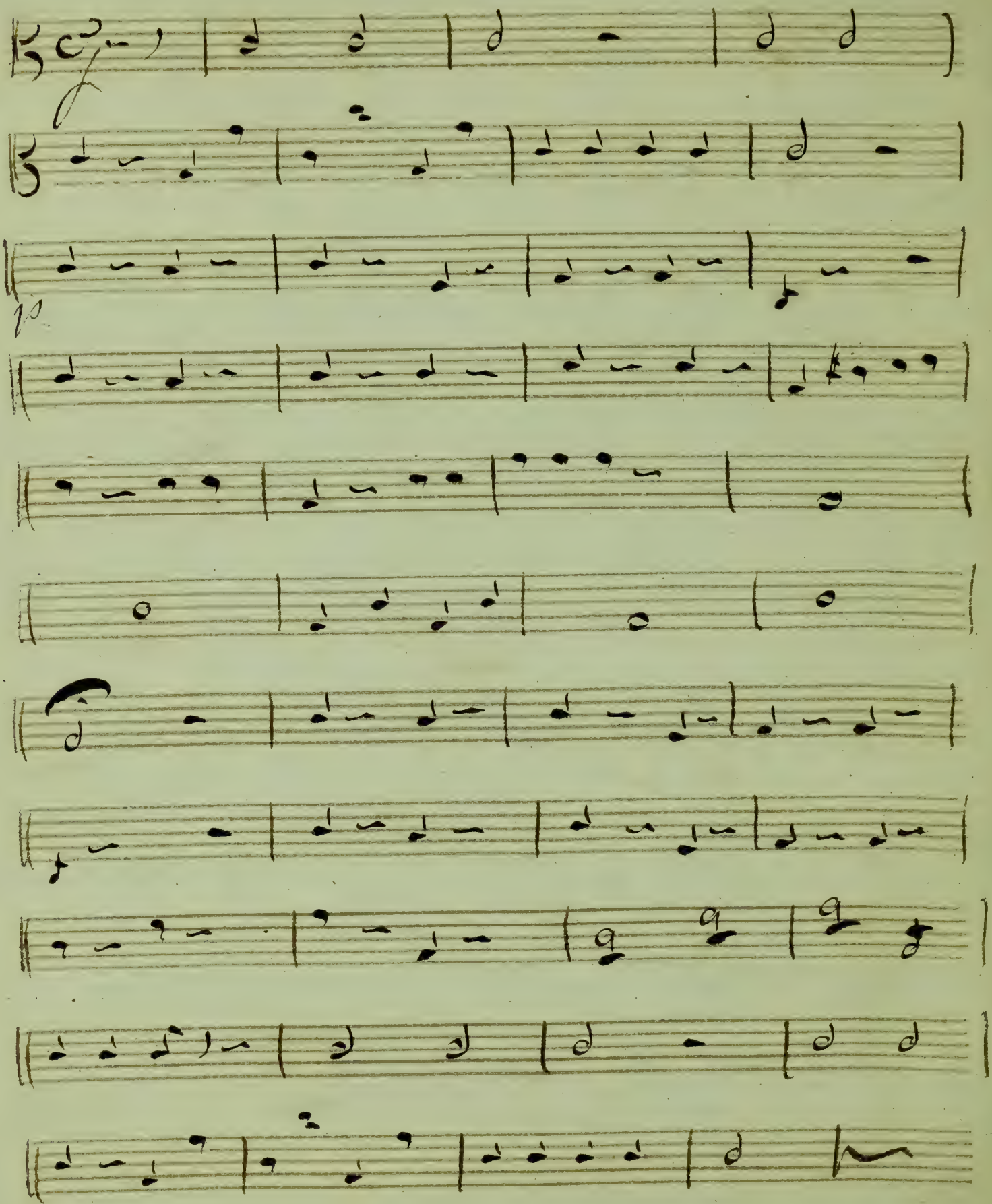




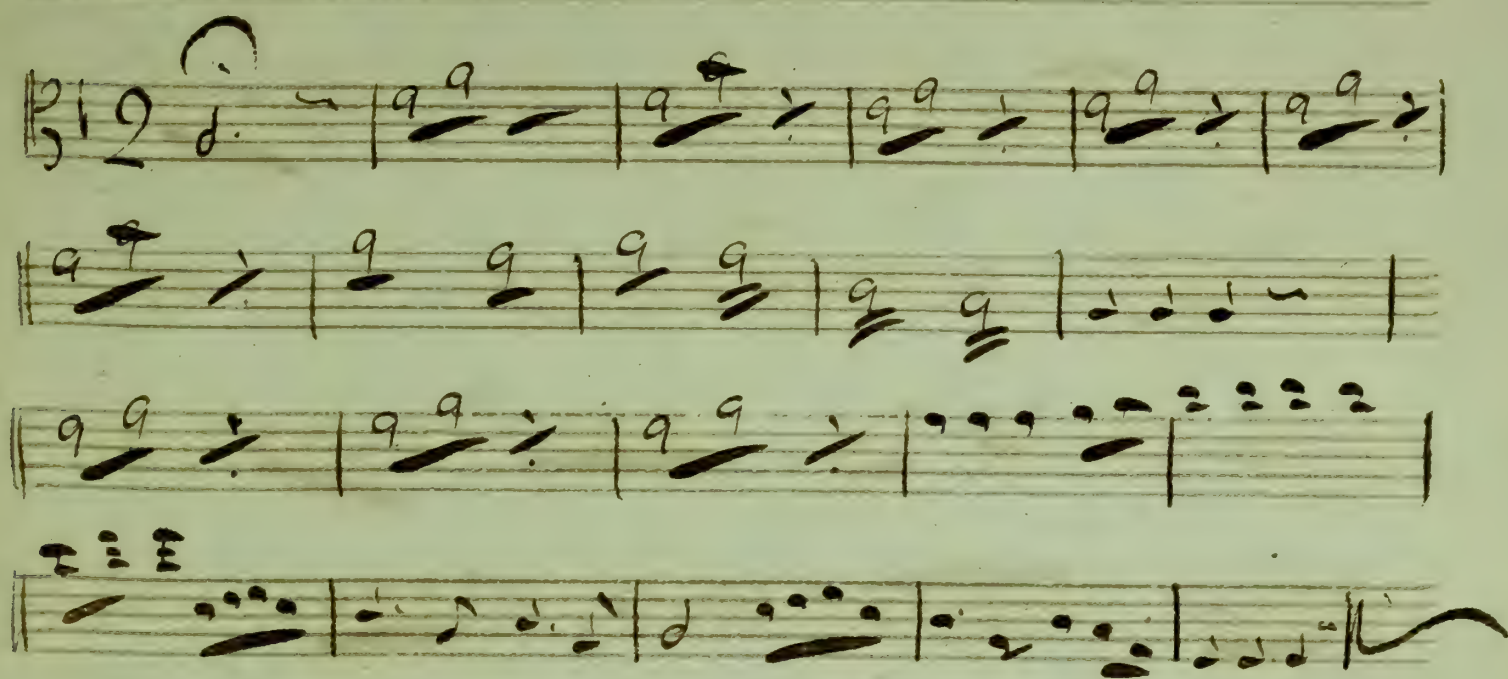
il est arrive hier et loge en cette auberge



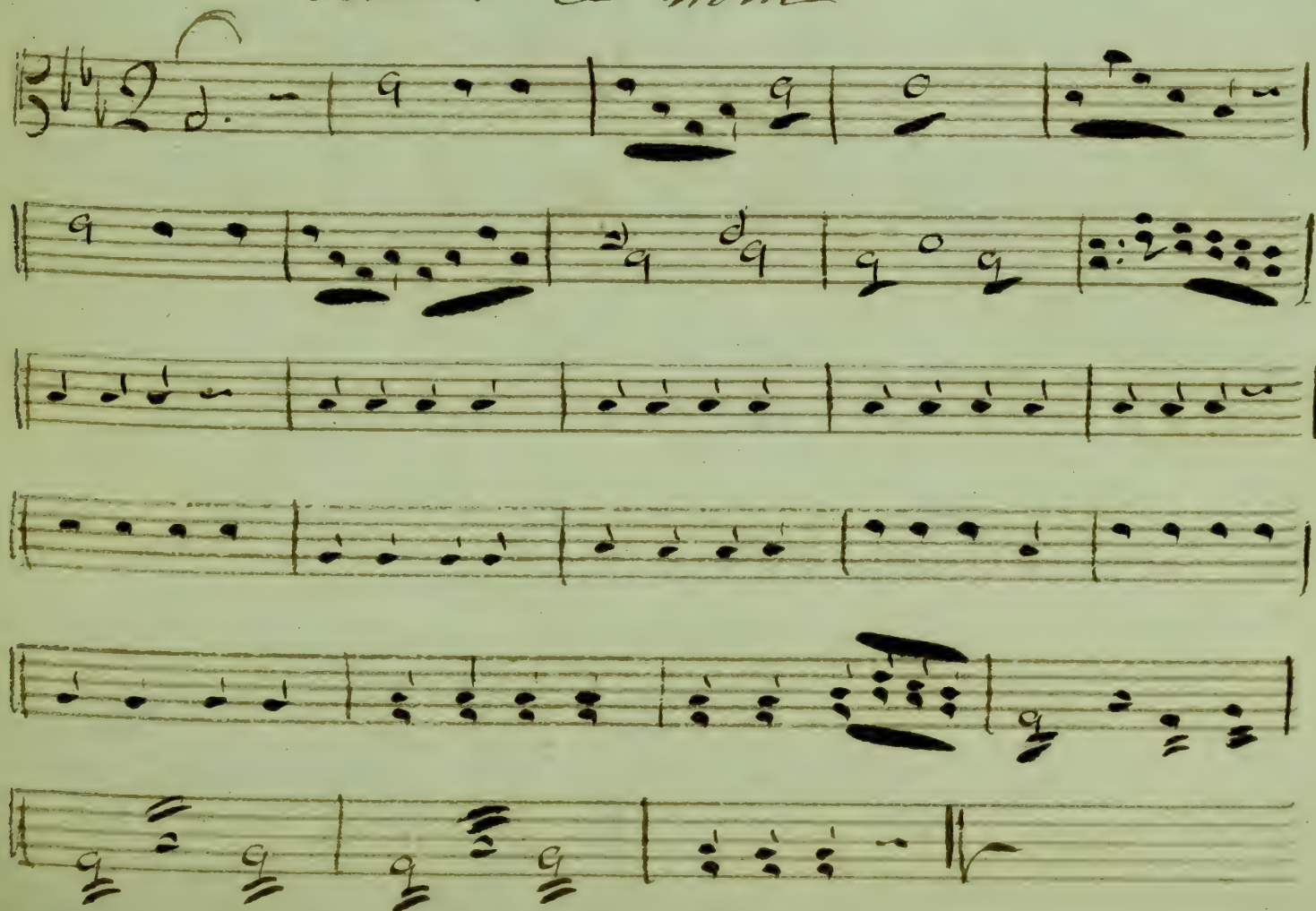
L. Désolpèrerait-tu de mon étoile



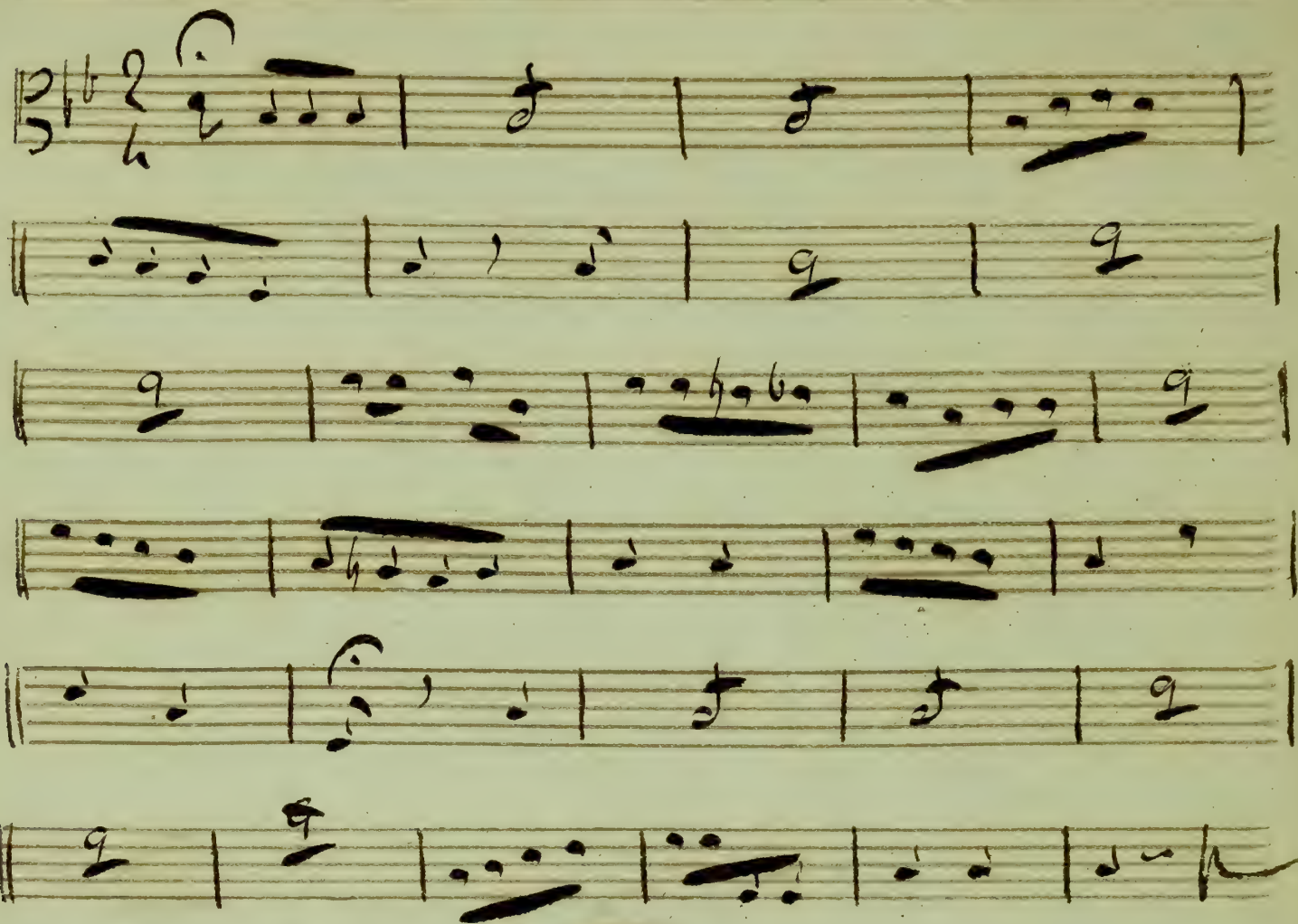
qu'est-ce qu'il a mon habit il est bien-
oui mais il est déchiré



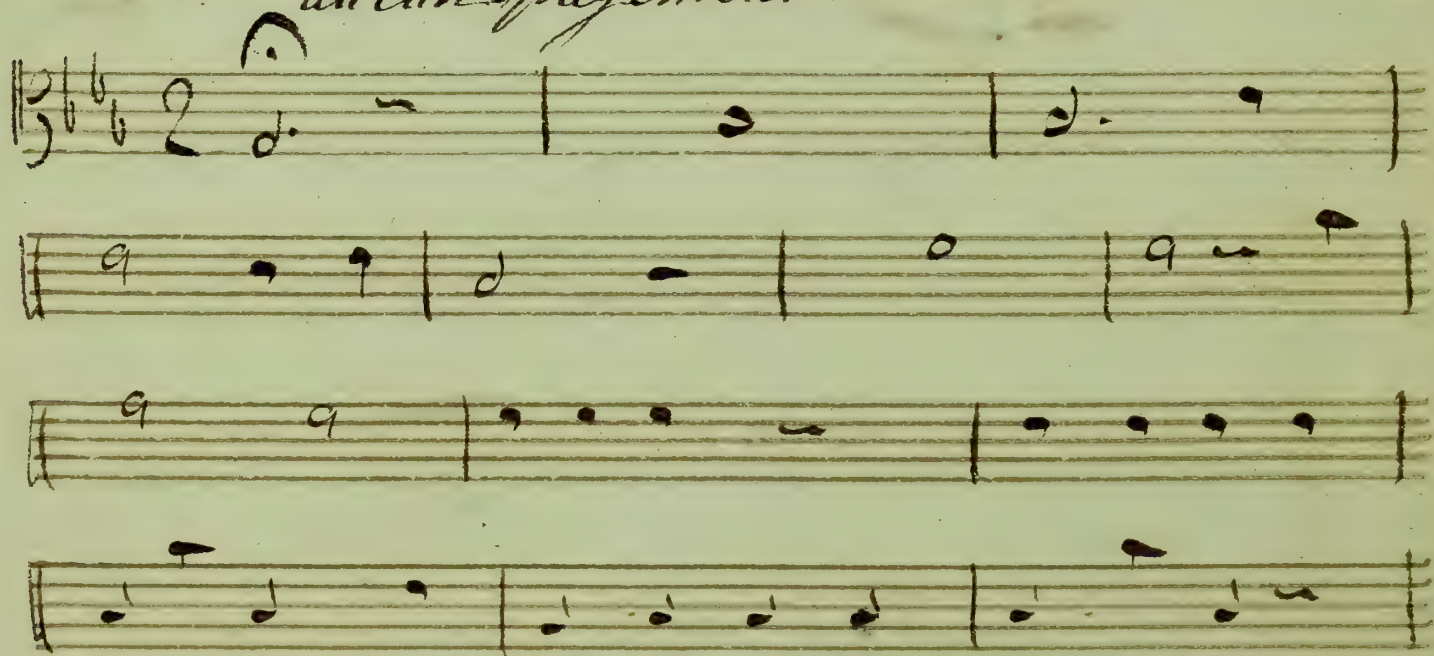
encore... si t'ai défendu de me
donner ce nom

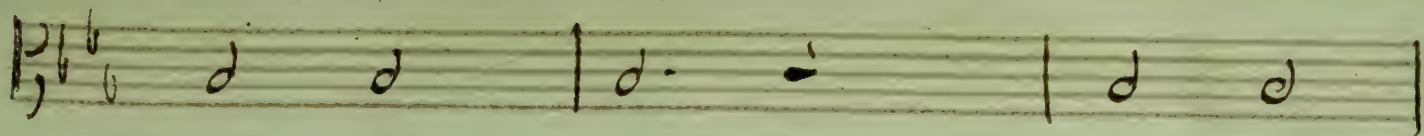


7 A qui le dites vous

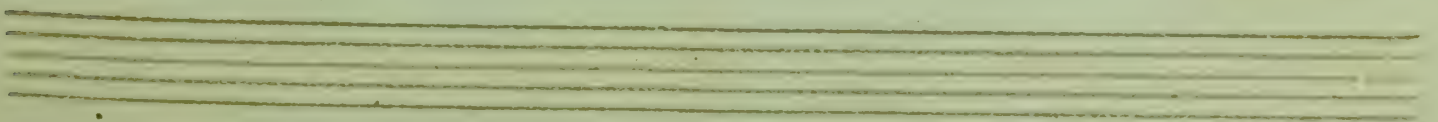
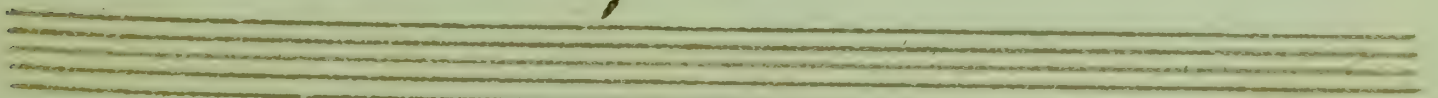
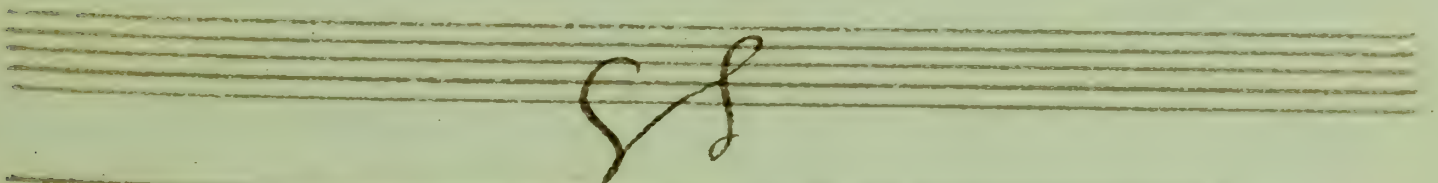
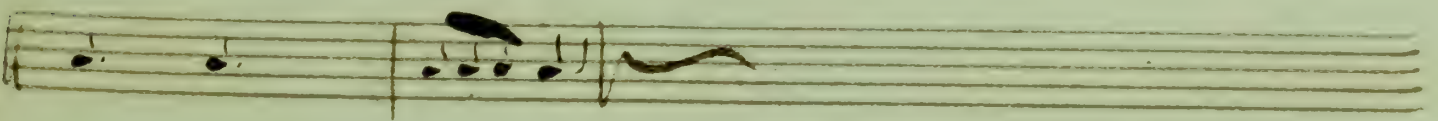
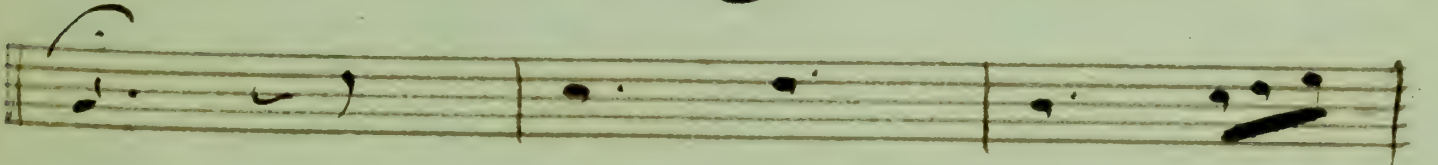
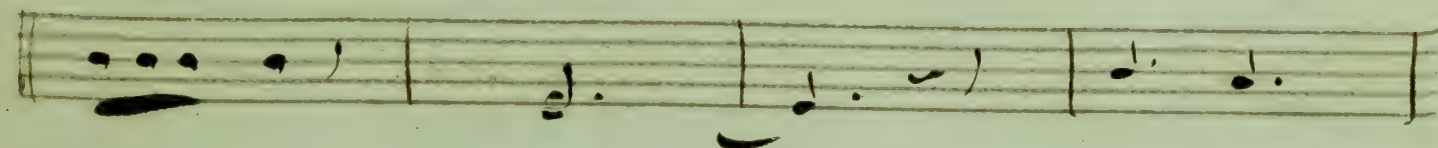
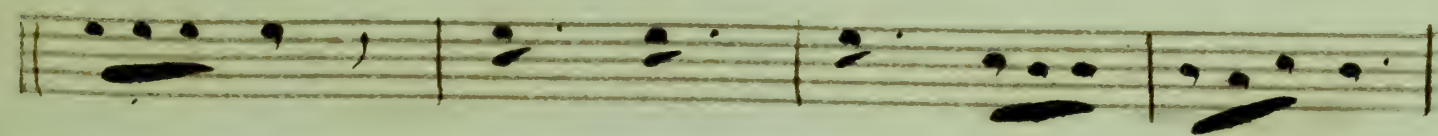
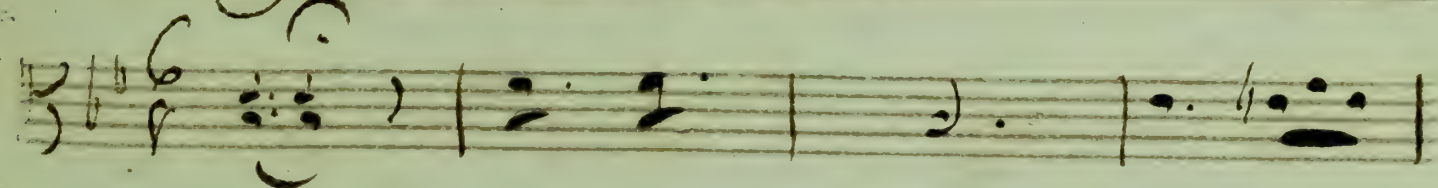


il l'a offert de bon cœur sans exiger
aucun paiement

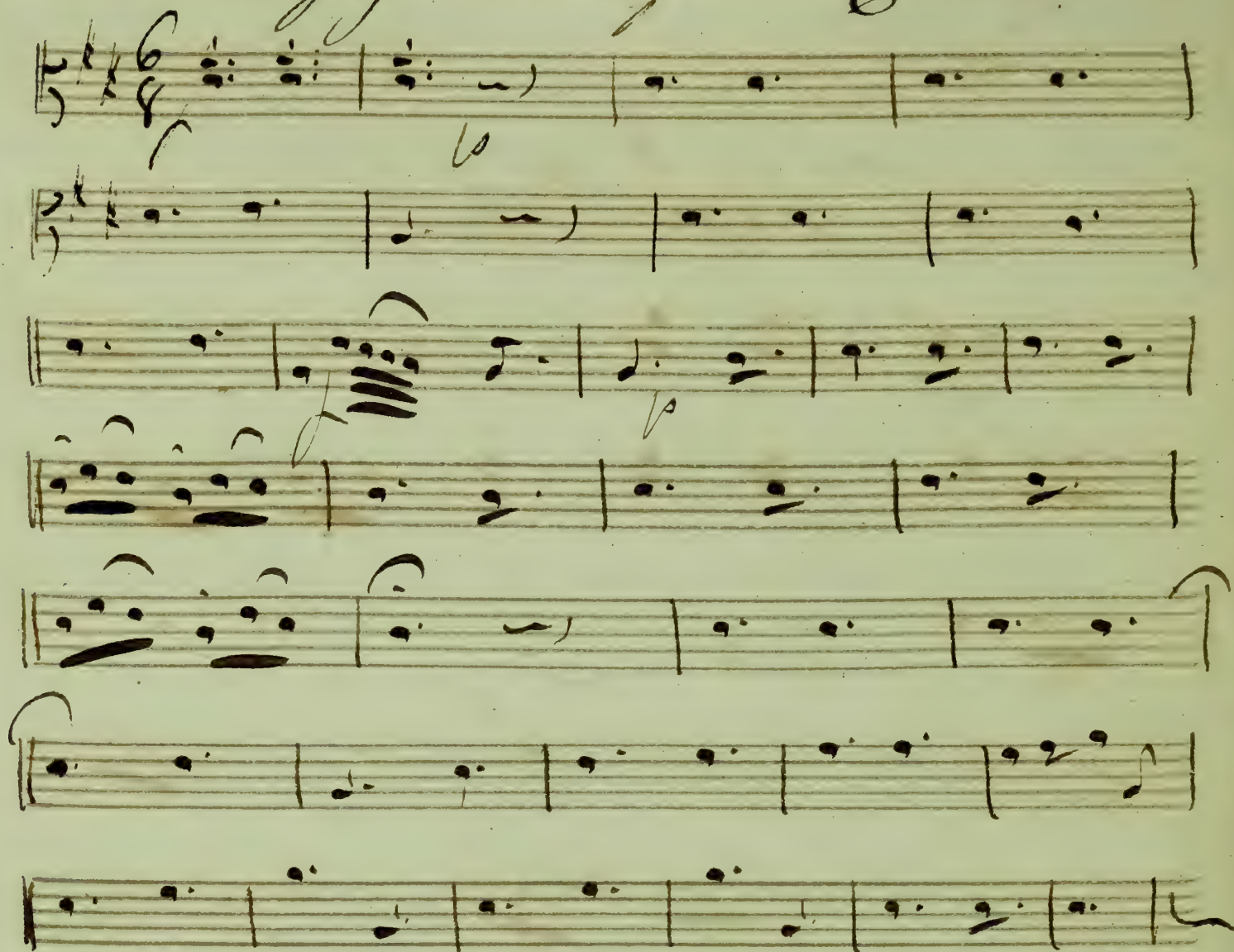




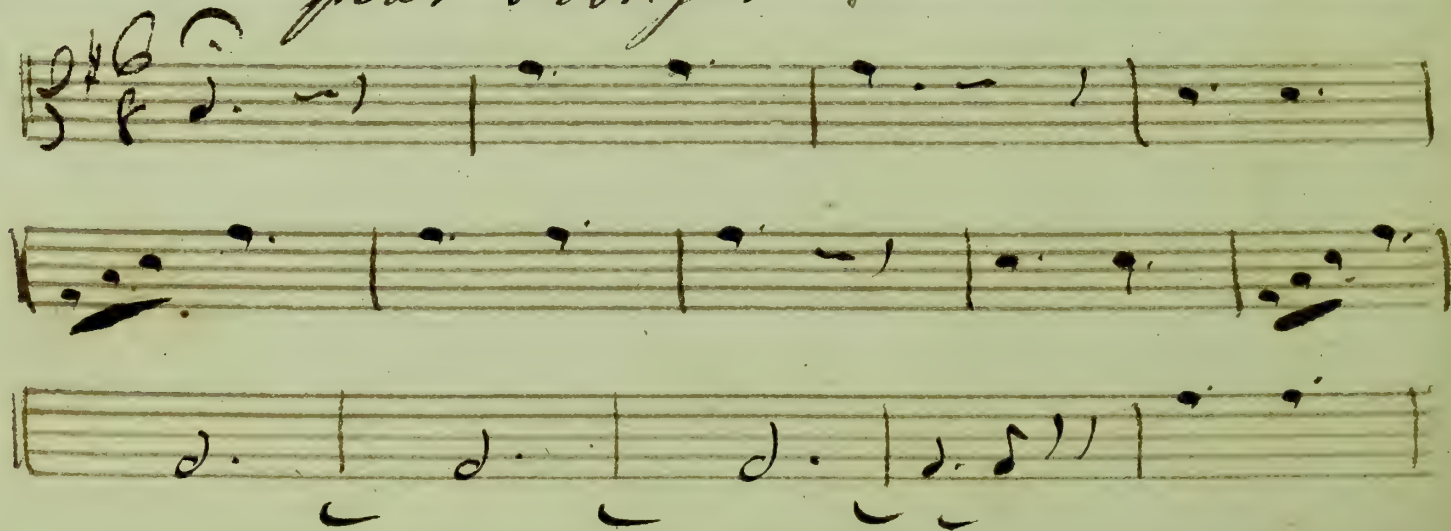
*nous ne logeons pas d'ordinaires
en si belles hotelleries*

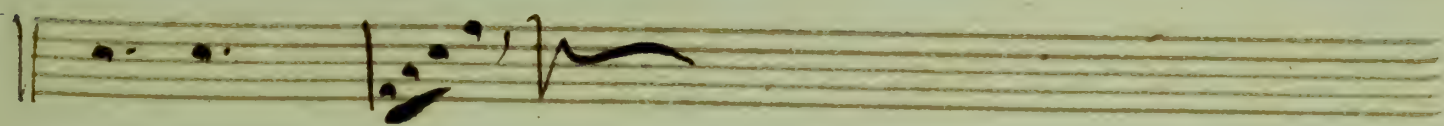
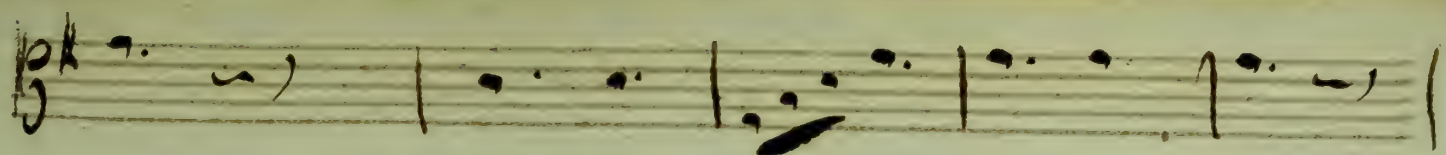


10 Jérôme Inigo Guistador n'est pas un
juif non seigneurs cavaliers

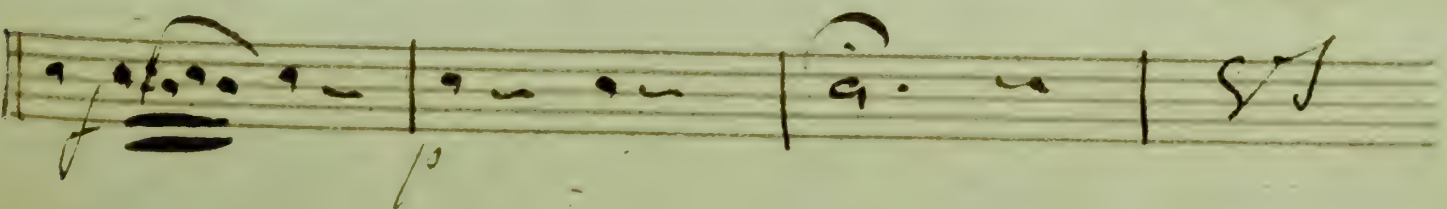
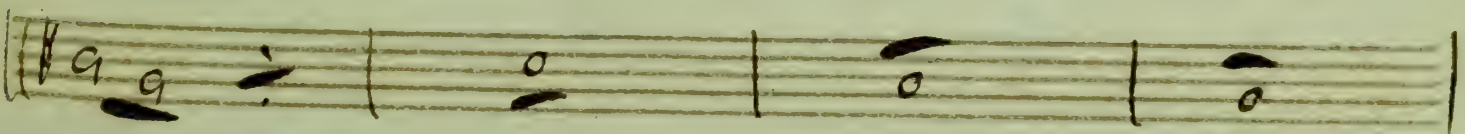
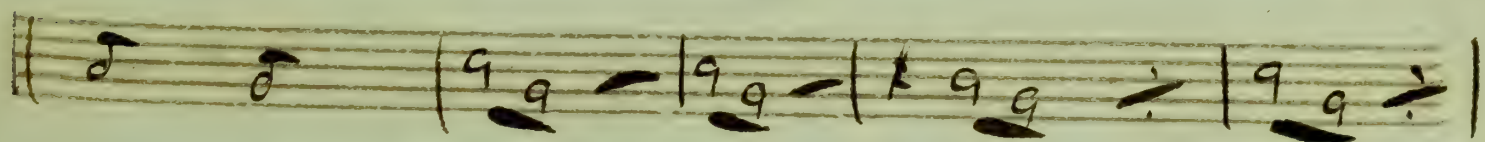
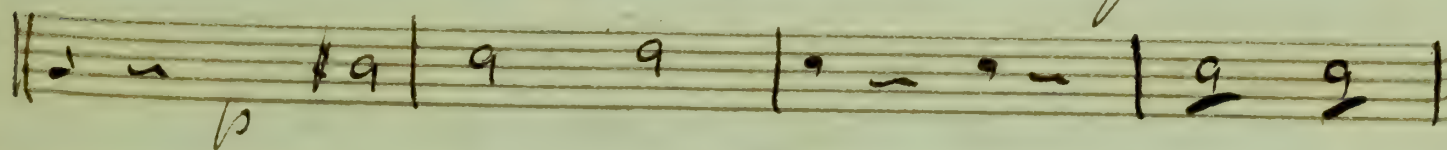
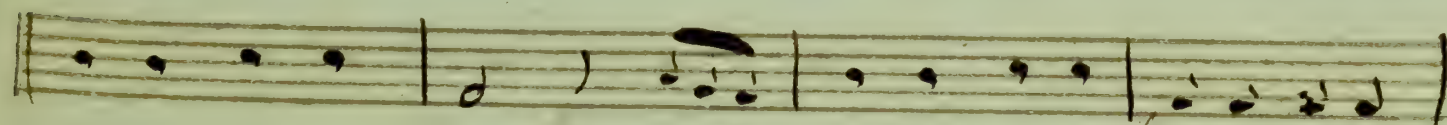
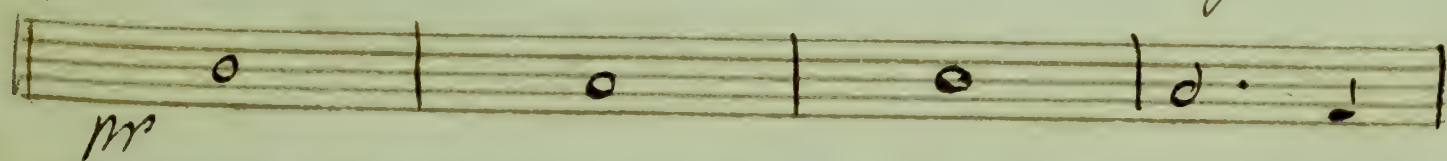
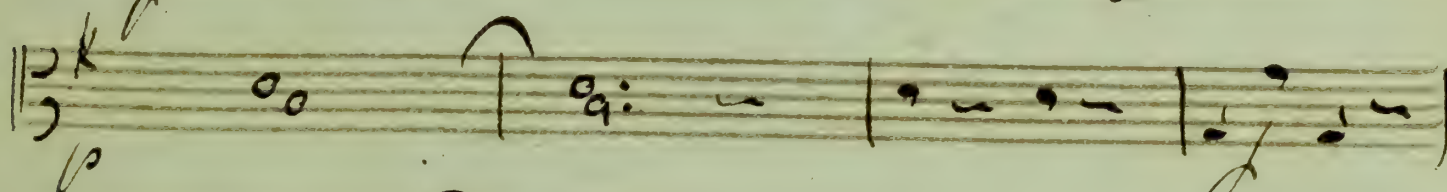
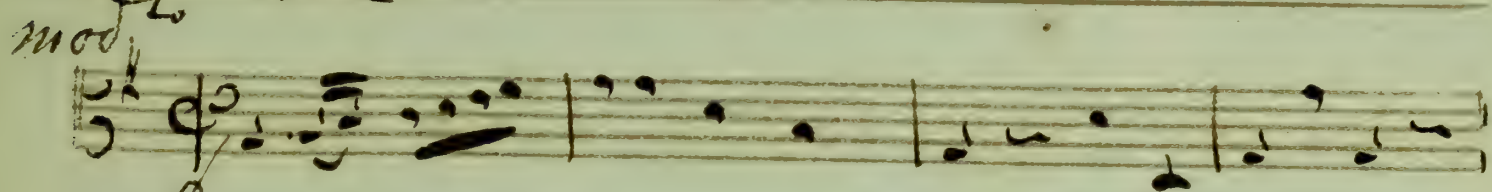


11 Si les hommes sont frères c'est
pour s'obliger





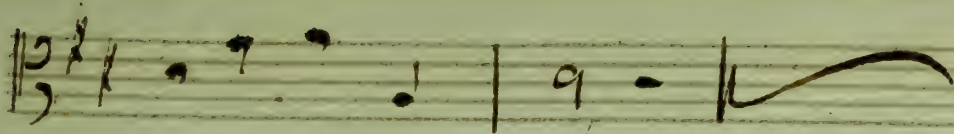
12 Mon cher hôte



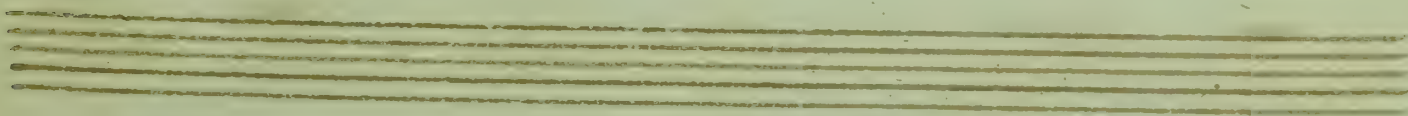
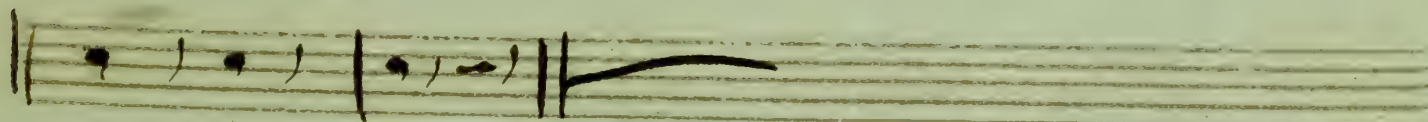
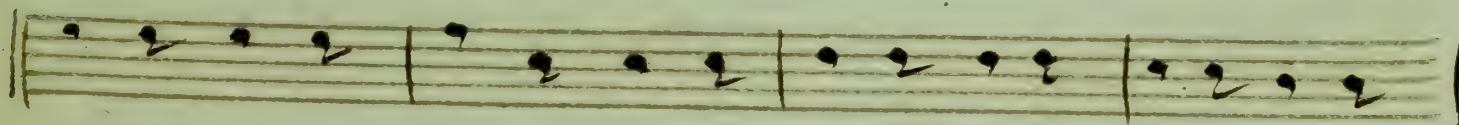
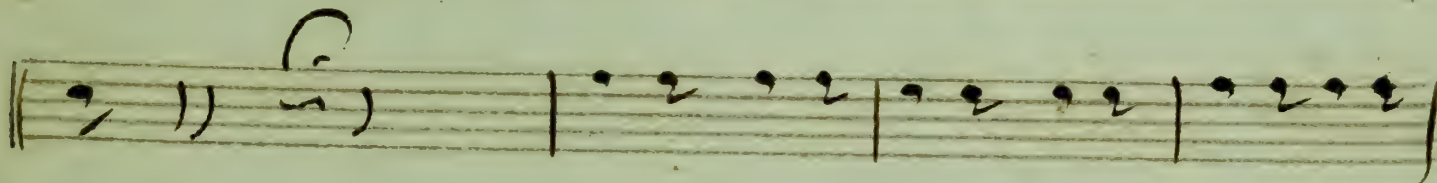
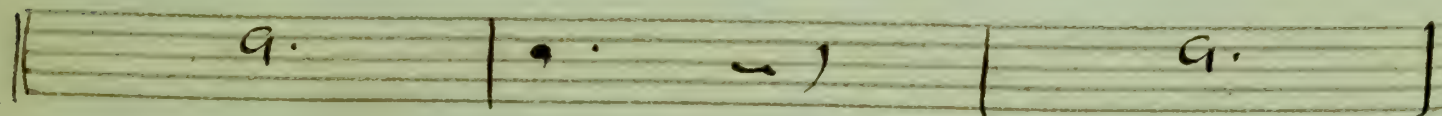
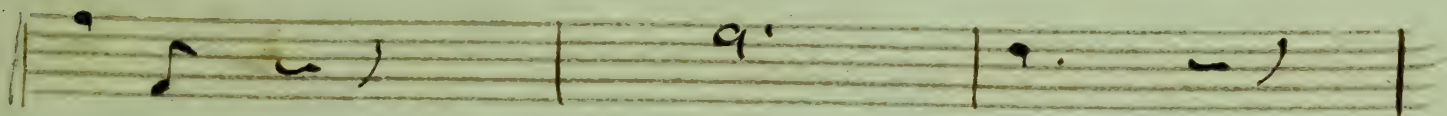
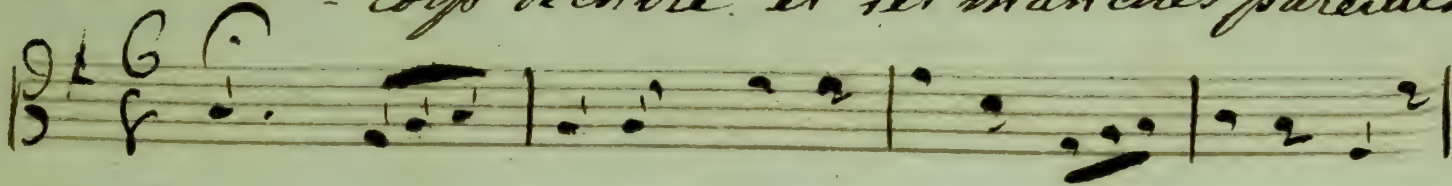
Handwritten musical score for a piece in 3/4 time. The first two staves are in treble and bass clefs with a key signature of one sharp (F#). The music includes whole, half, and quarter notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line.

Montreal je suis un tailleur honnête
 19 - homme

Handwritten musical score for a piece in 3/4 time. The first two staves are in treble and bass clefs with a key signature of one sharp (F#). The music includes whole, half, and quarter notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line.

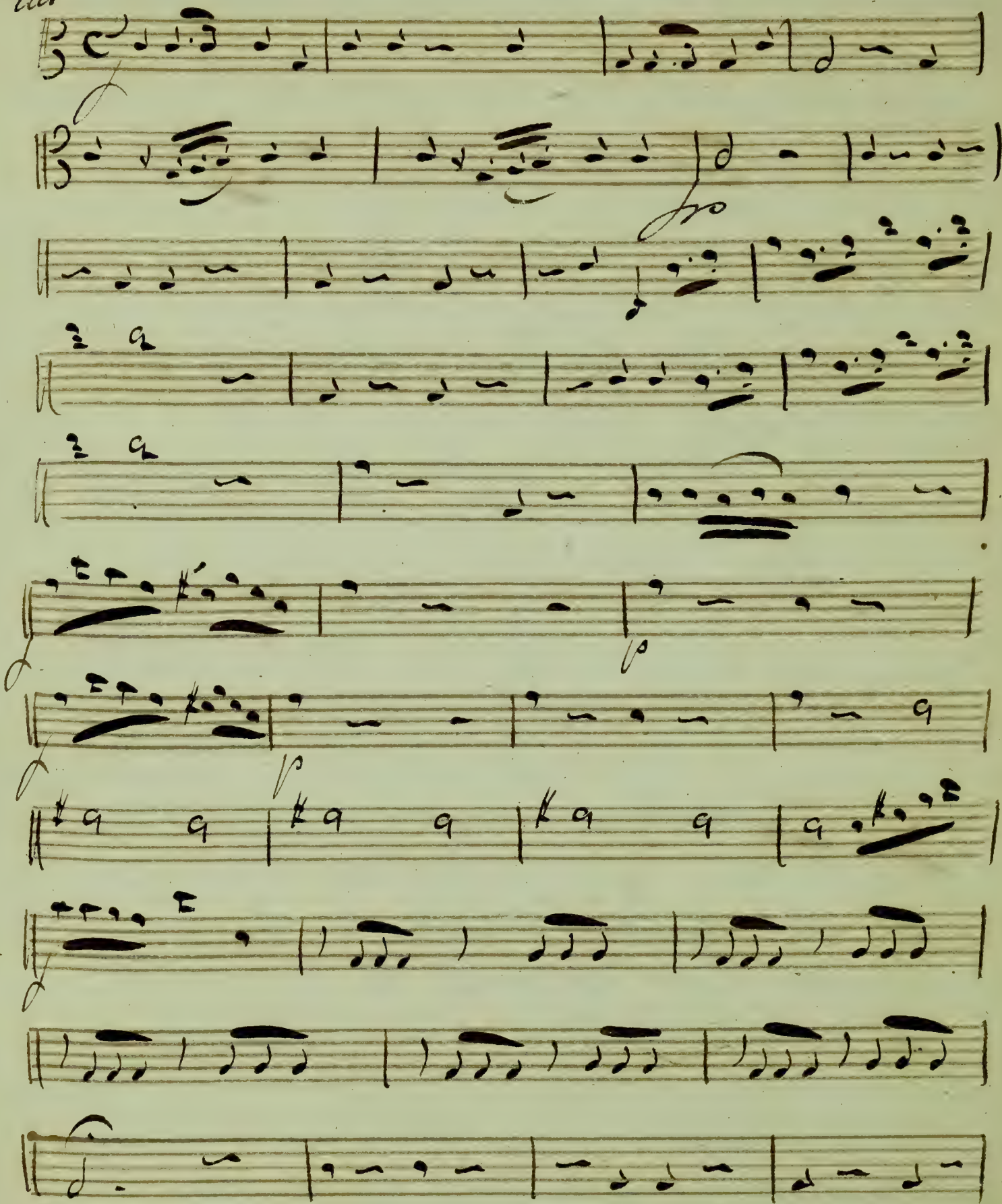


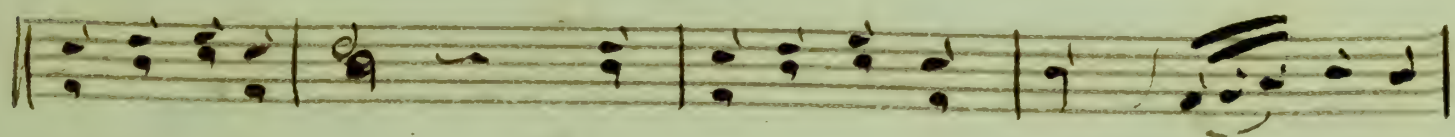
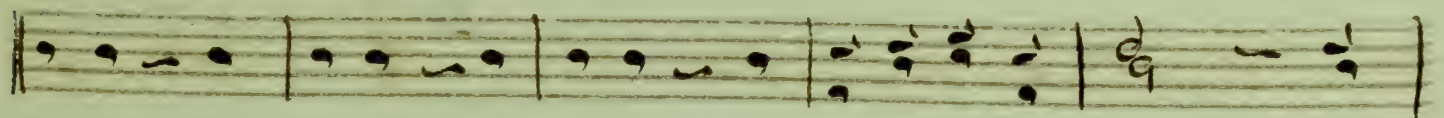
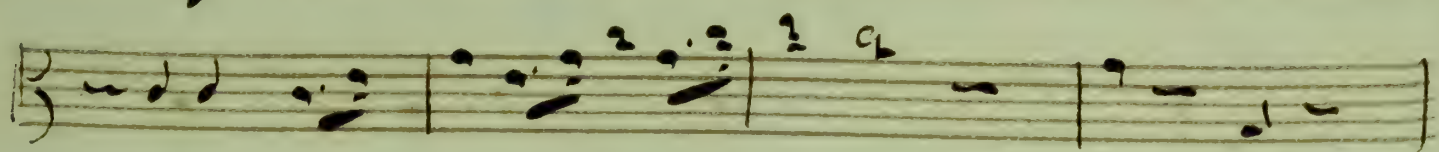
et mon gris camelot a la gatte au-
1^h = corp déchiré et les manches pareilles



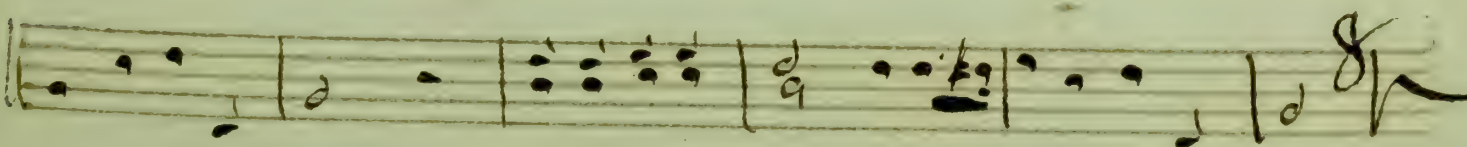
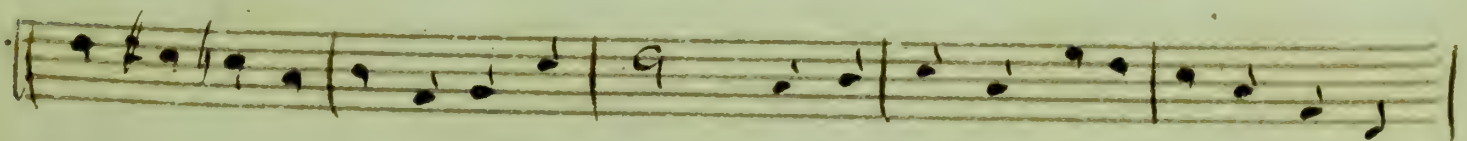
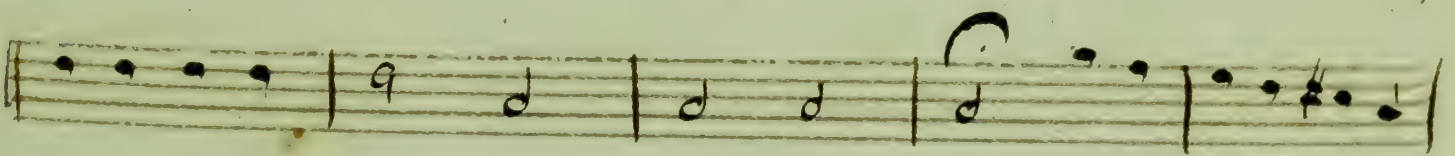
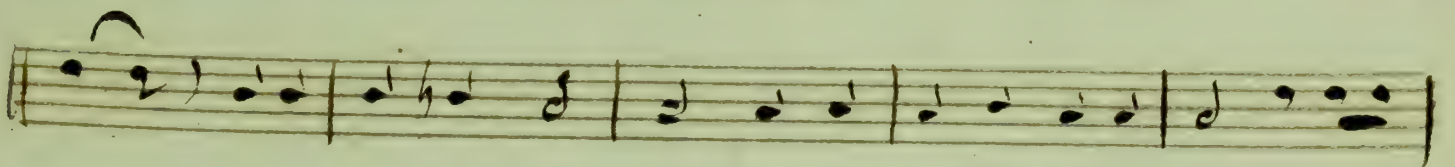
1st il n'en faut pas d'avantage

all.

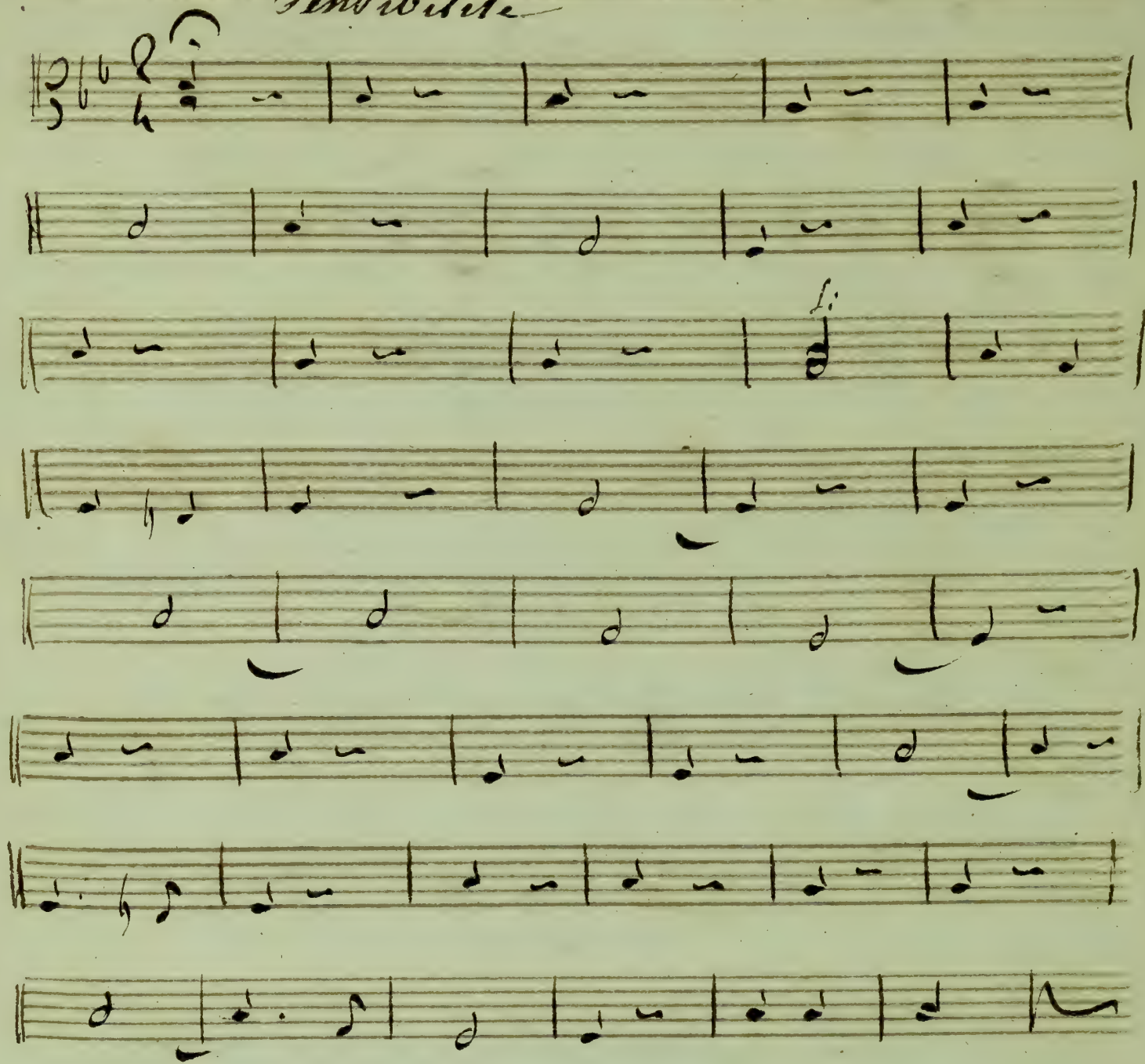




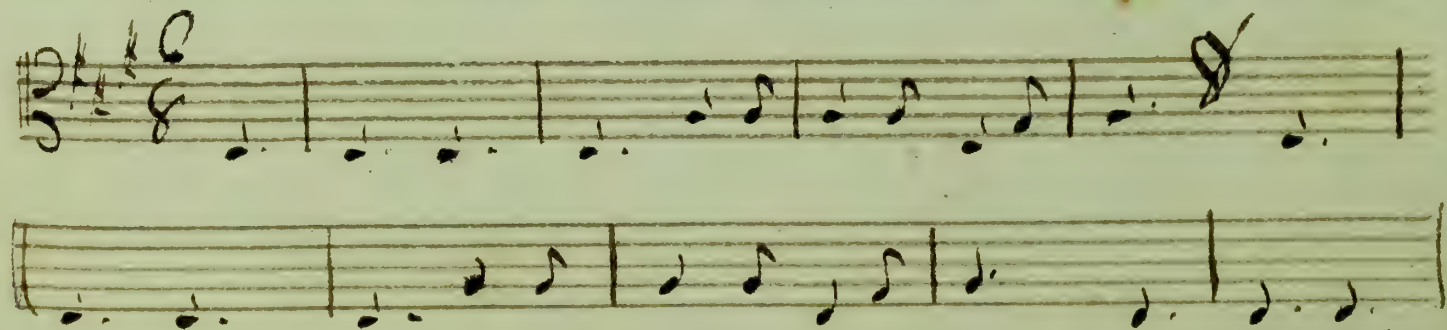
Il n'y aurait plus de valets de chambre

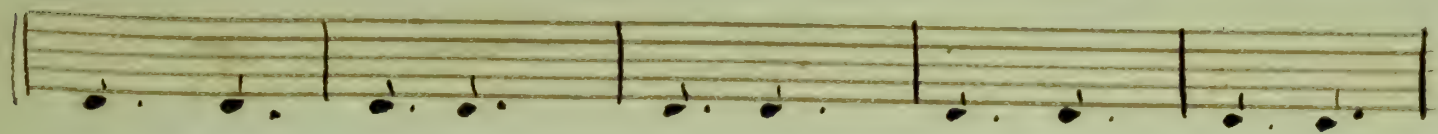
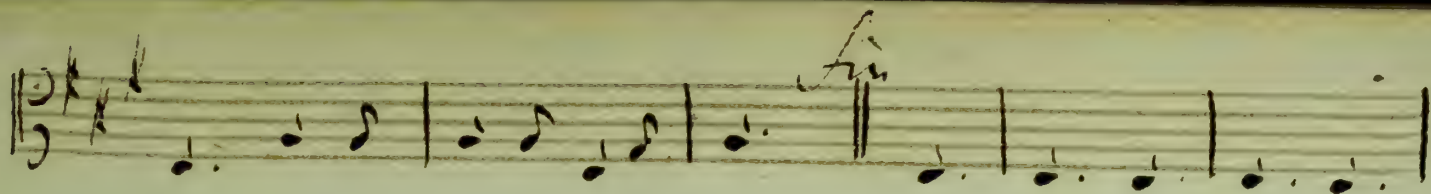


17 C'est indigne de se jouer de ma
Sensibilité

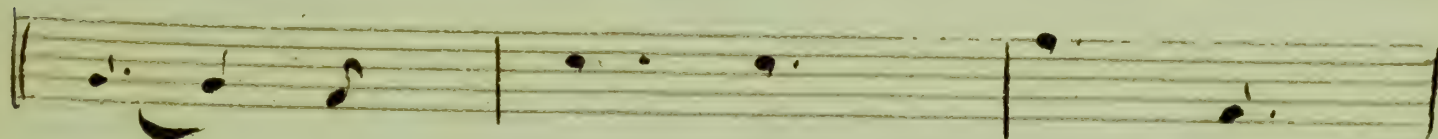
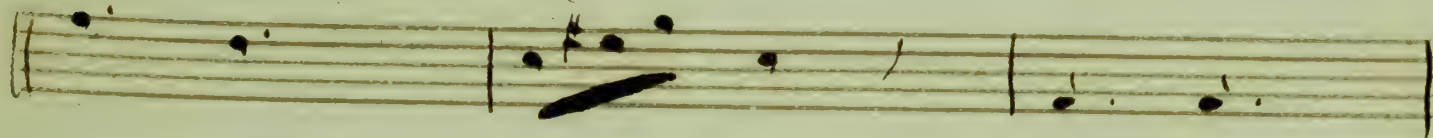
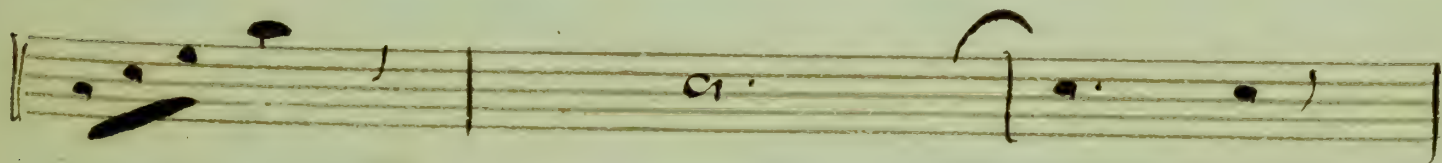
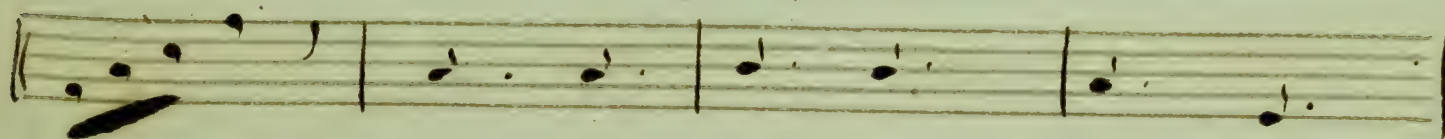


18 Je vais te donner mes dernières
instructions

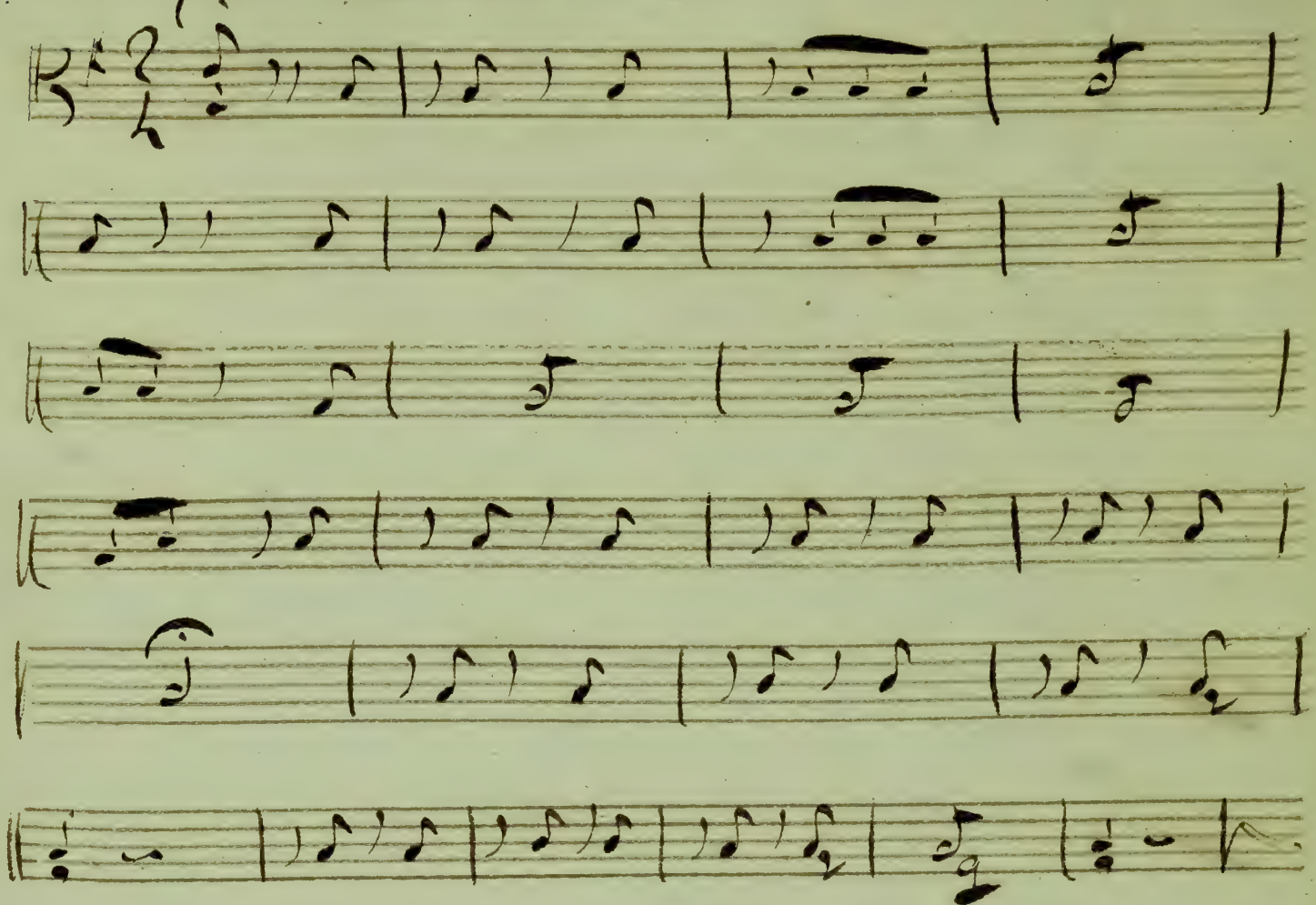




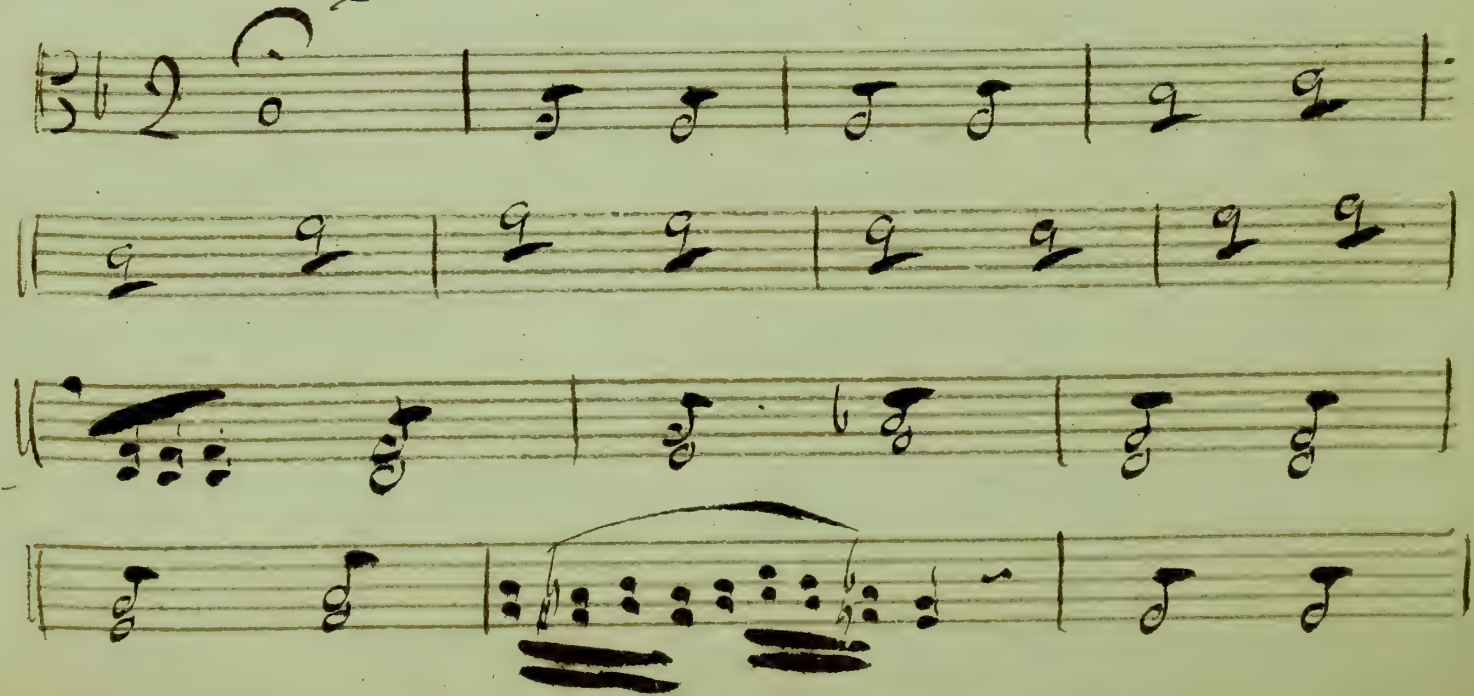
19 Je n'ai pas dit cela - sagement sagement

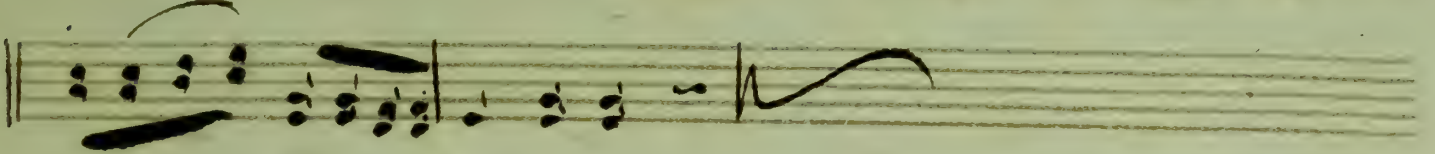


No 20 eh oui le chef gusman (qui diable
l'amine

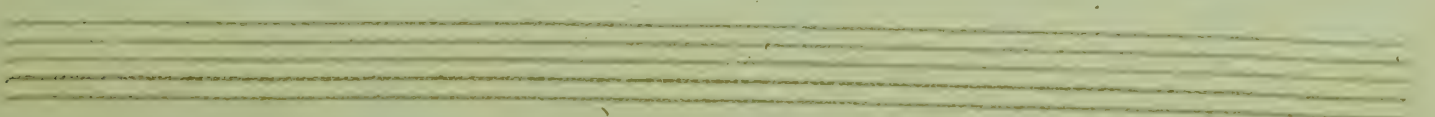
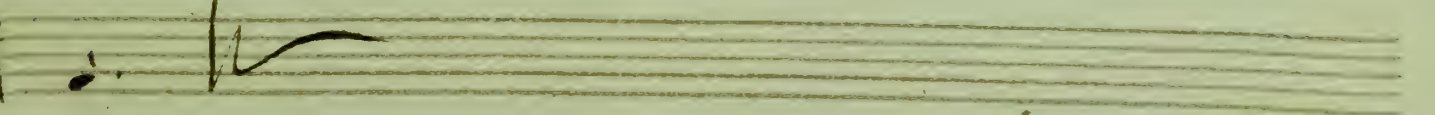
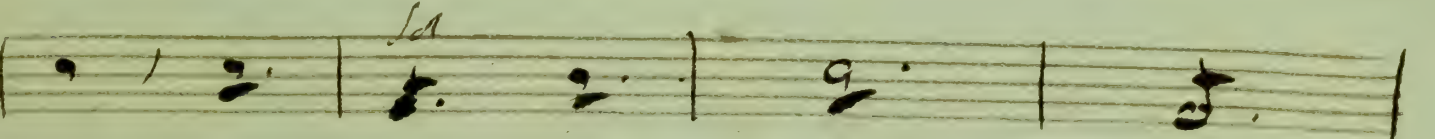
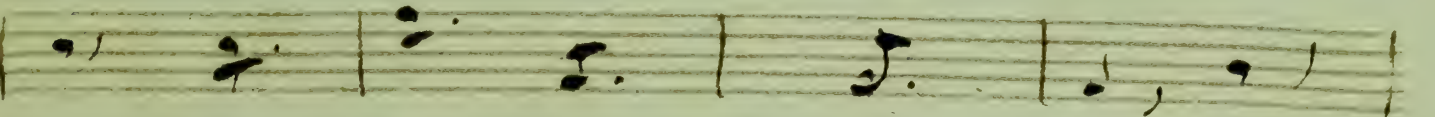
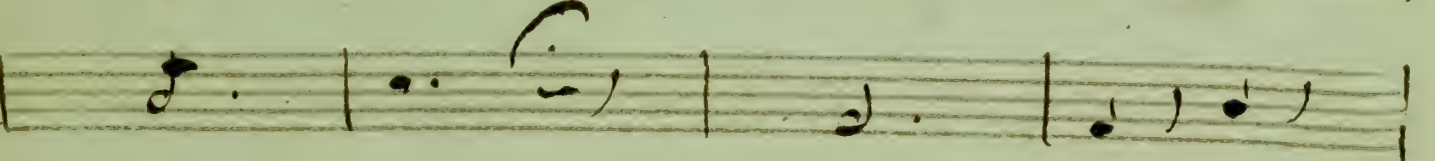
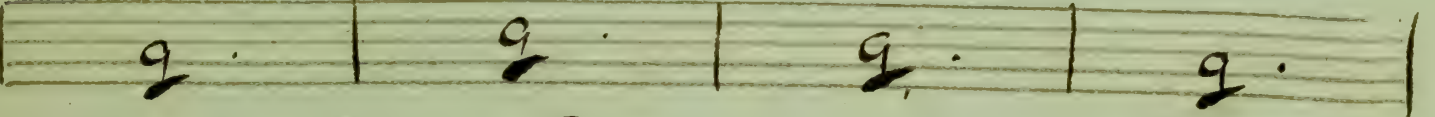
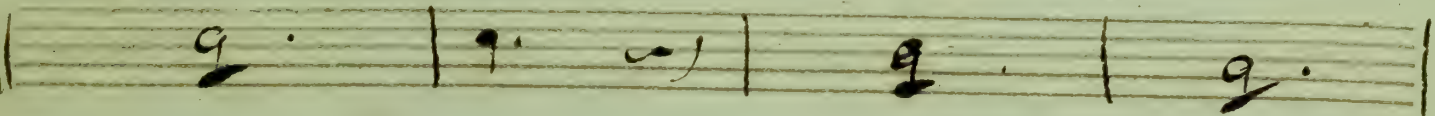
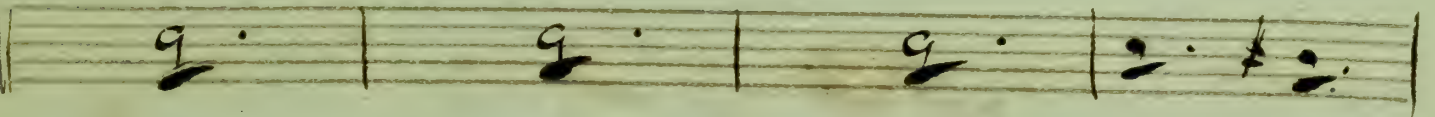


No 21 Vous me permettez de lui faire mon
compliment

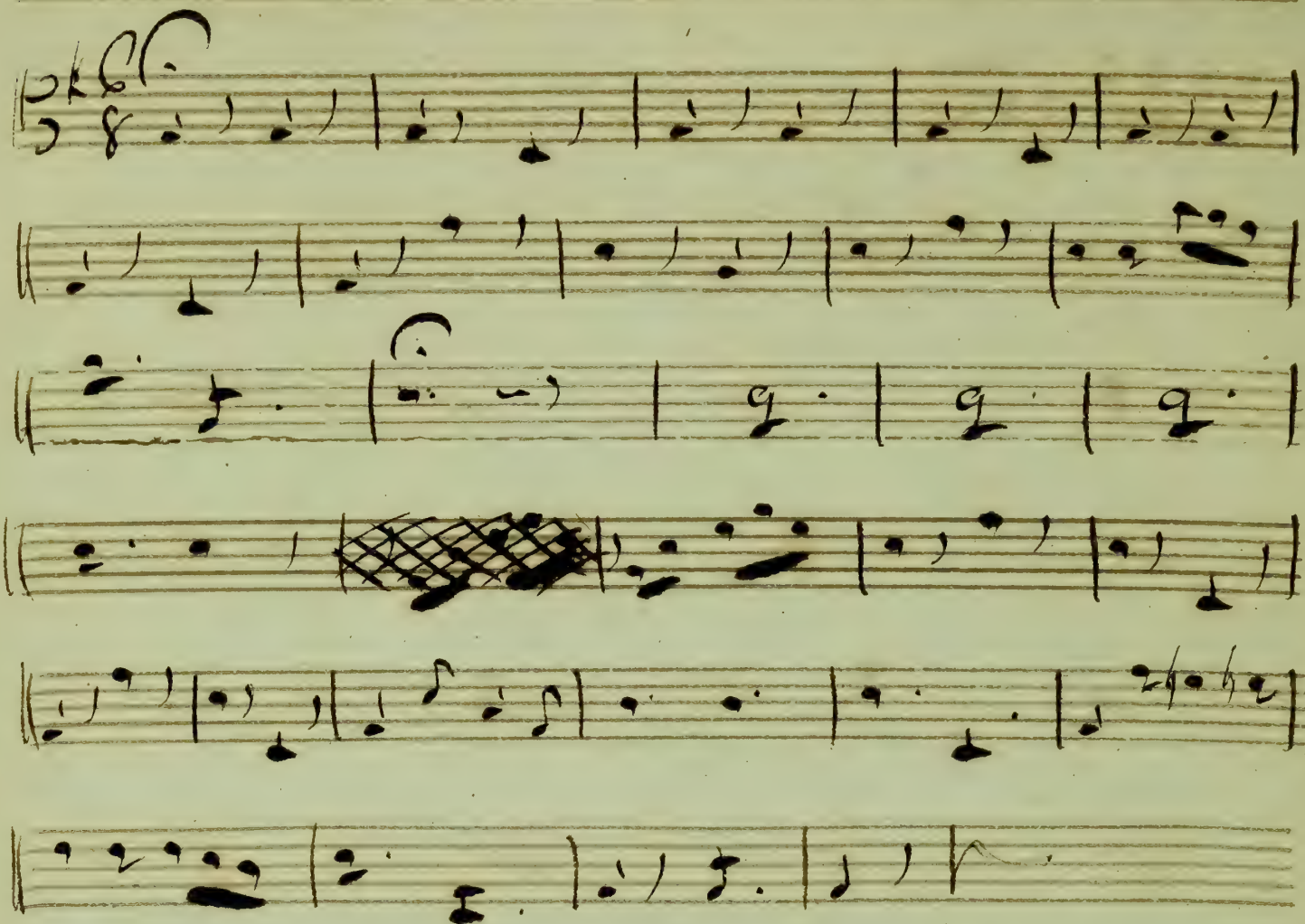




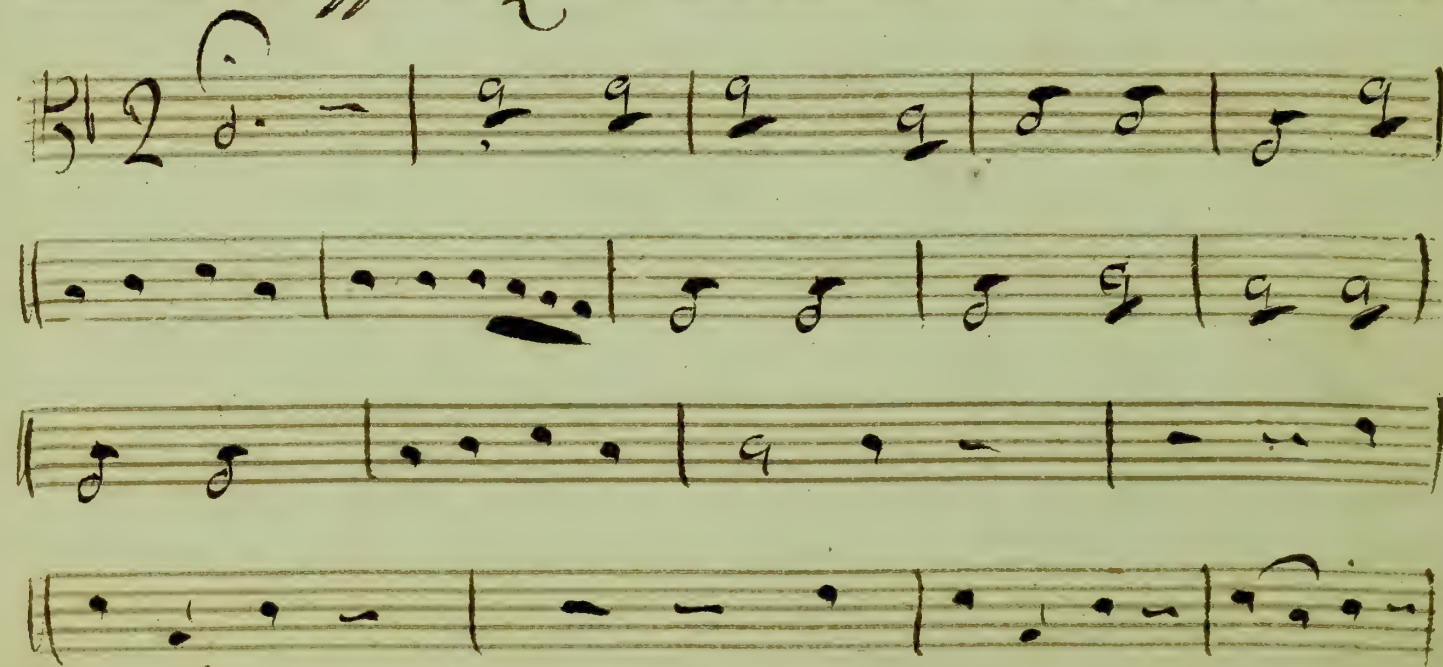
22 ils se sont très mal conduits
avec moi

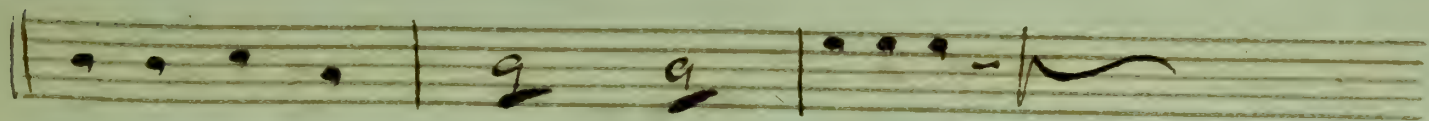
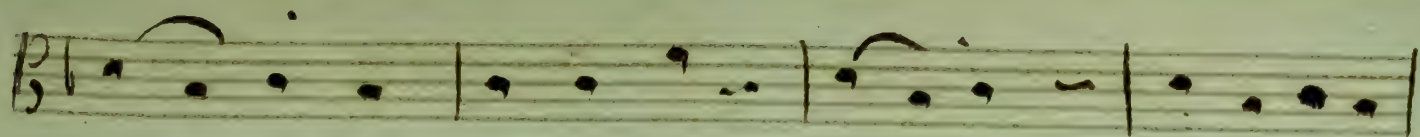


23 ah! si ce n'est que cela rassurez-vous

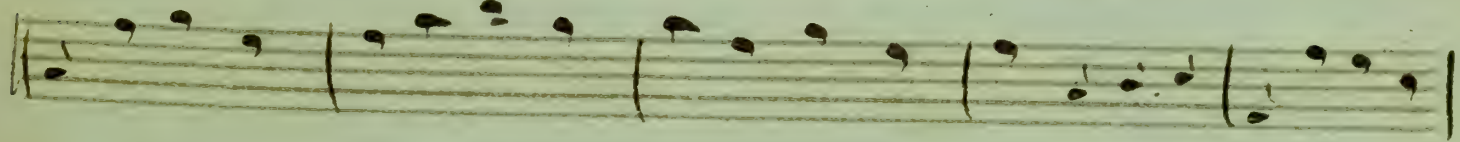
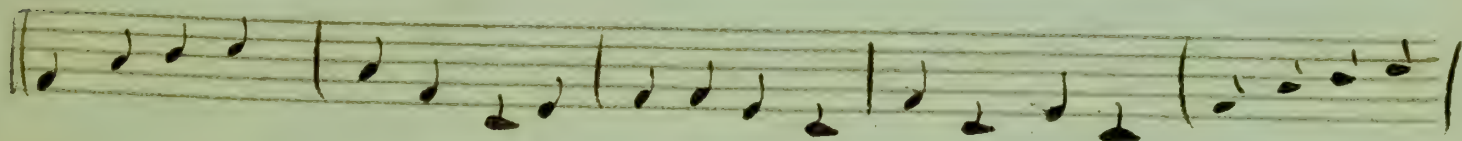
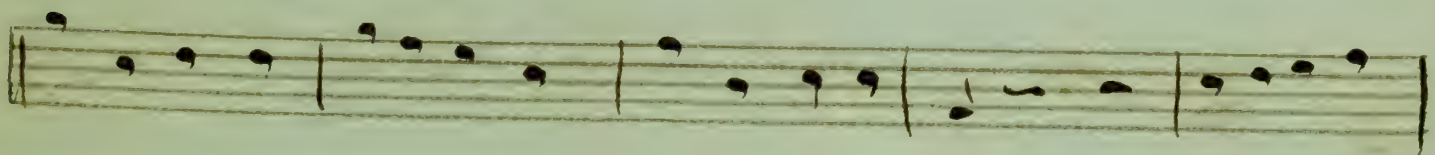
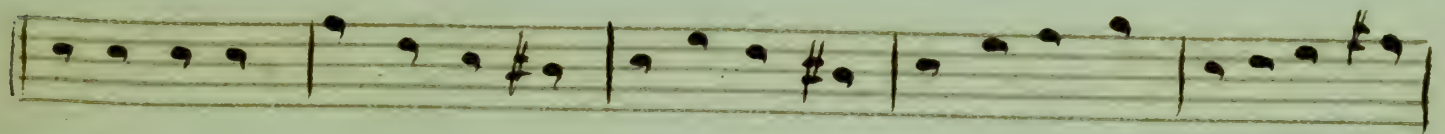
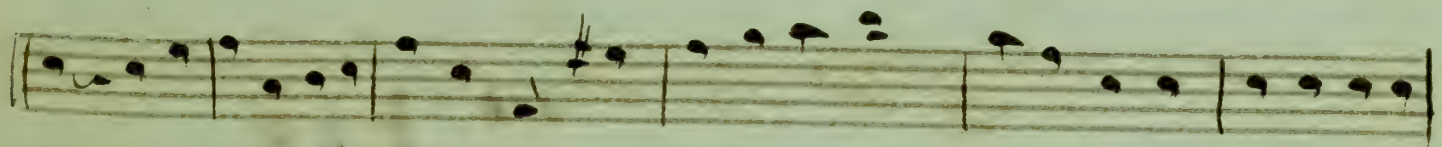


24 il m'en contenterait trop de vous tromper
apprenez.....



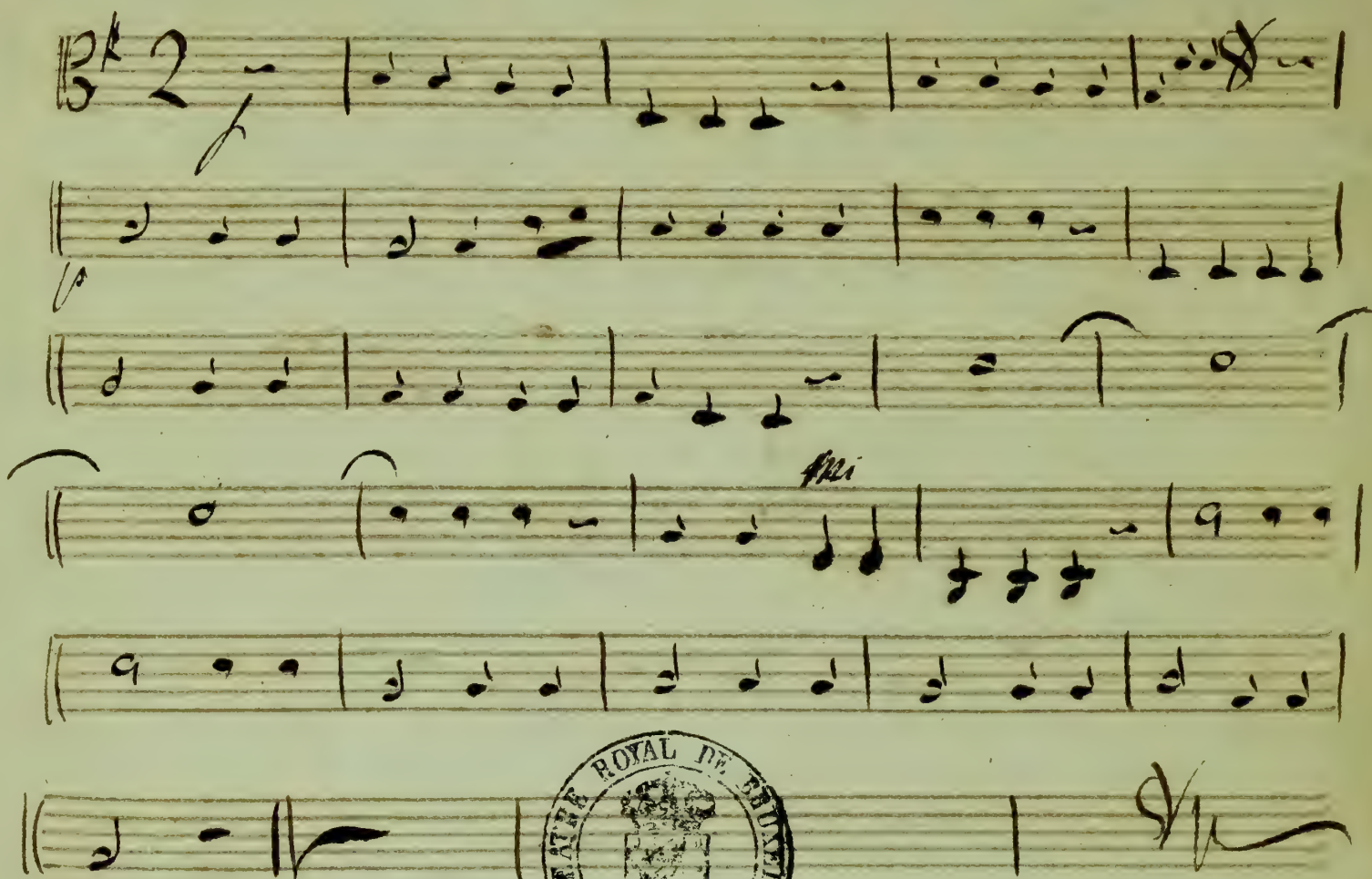


Vous m'auriez peut être encore fermé
Vos porte

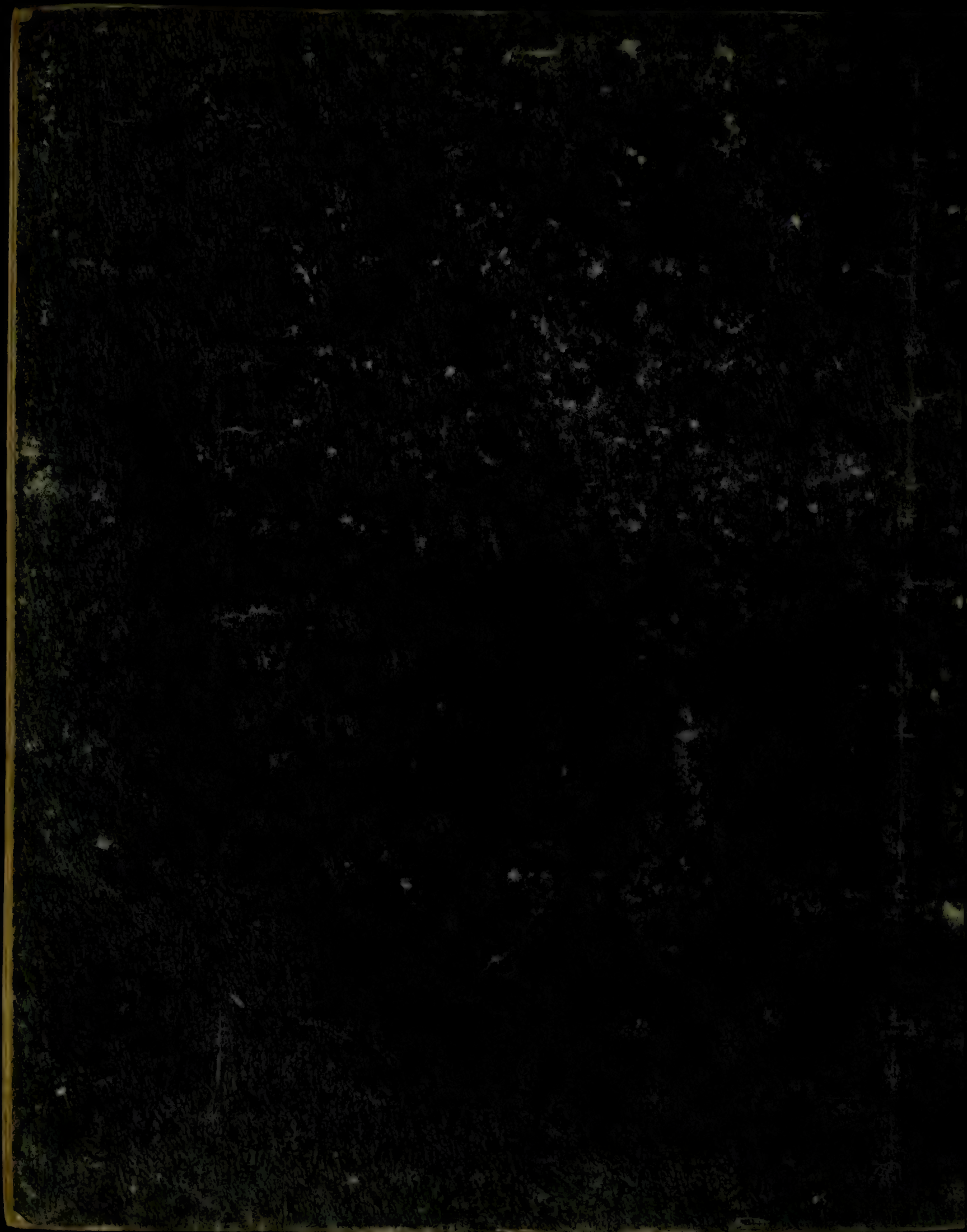


Les meilleurs sont-ils pas pour vous la même
amitié que pour moi

No. 26 vaudivill



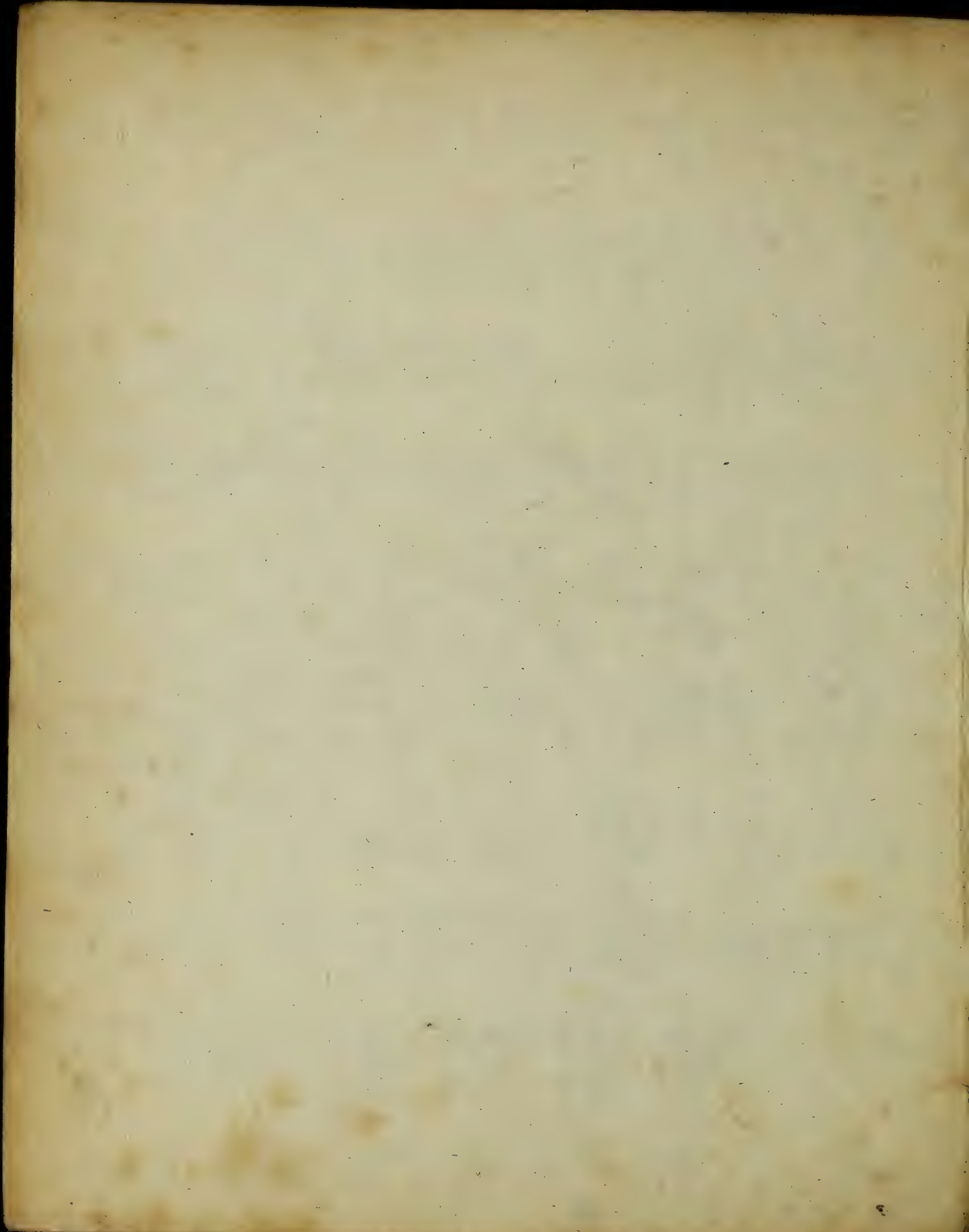
Am



Basso.

Gusman d'Alfarache.



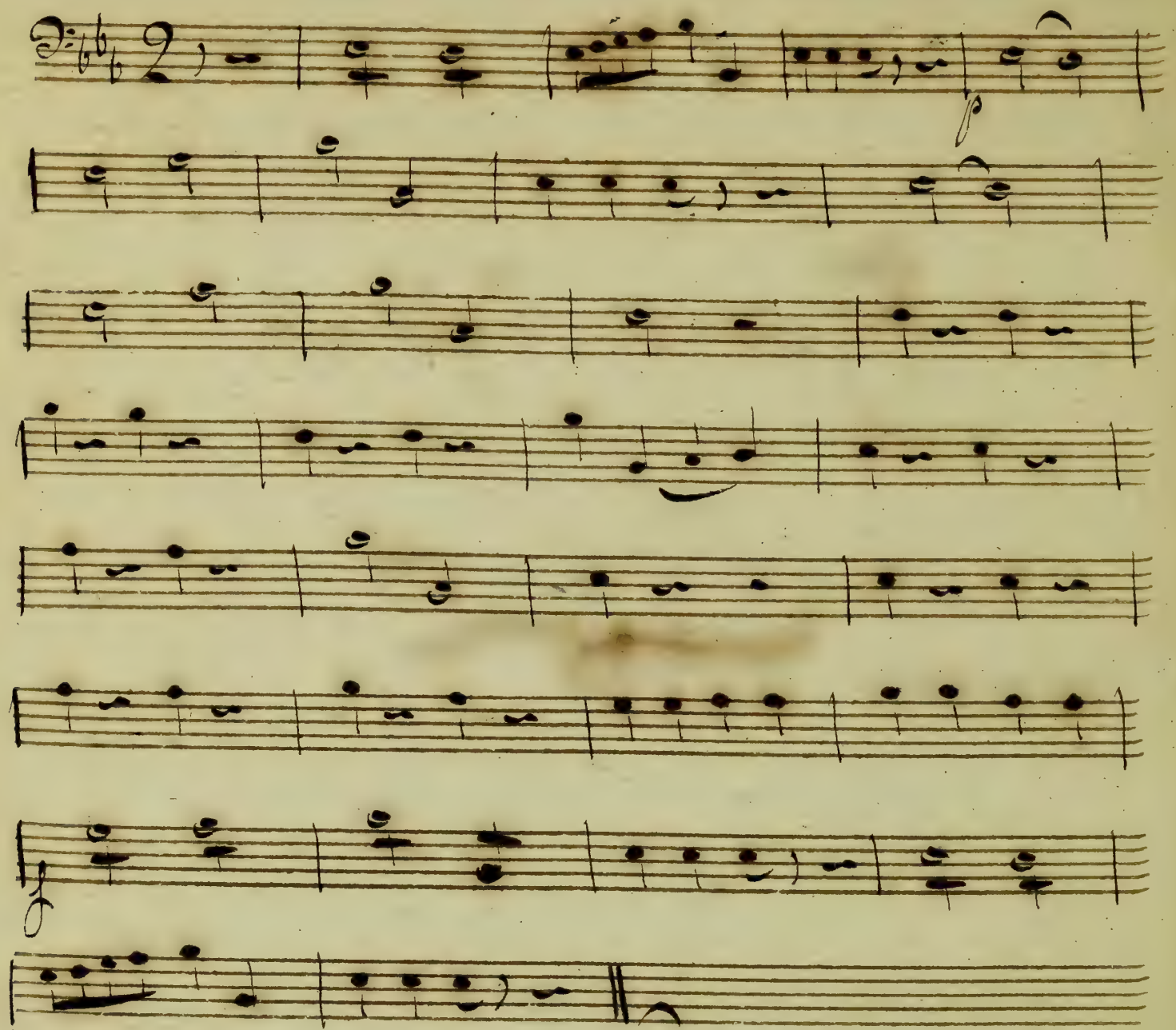




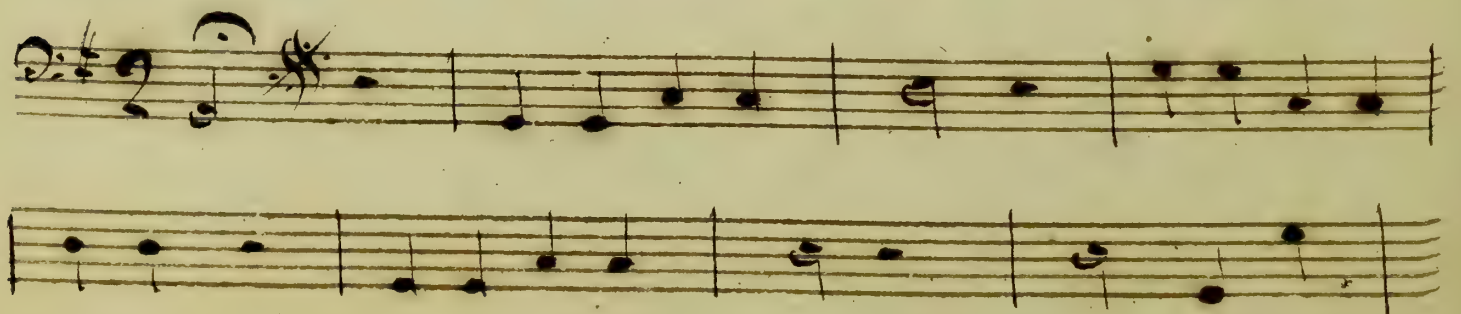
Gusman d'Assarache

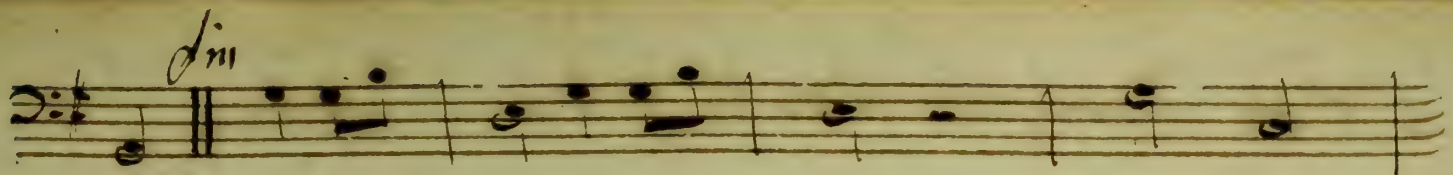
Saplo

En quel état revoyez vous qu'on s'en d'affaire

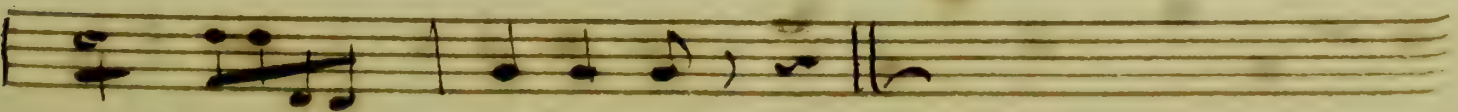
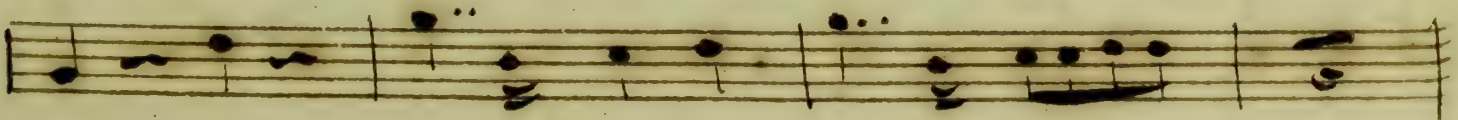
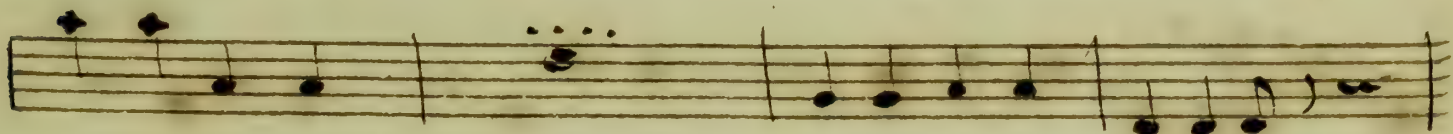


mais pour se repaître on n'offense personne

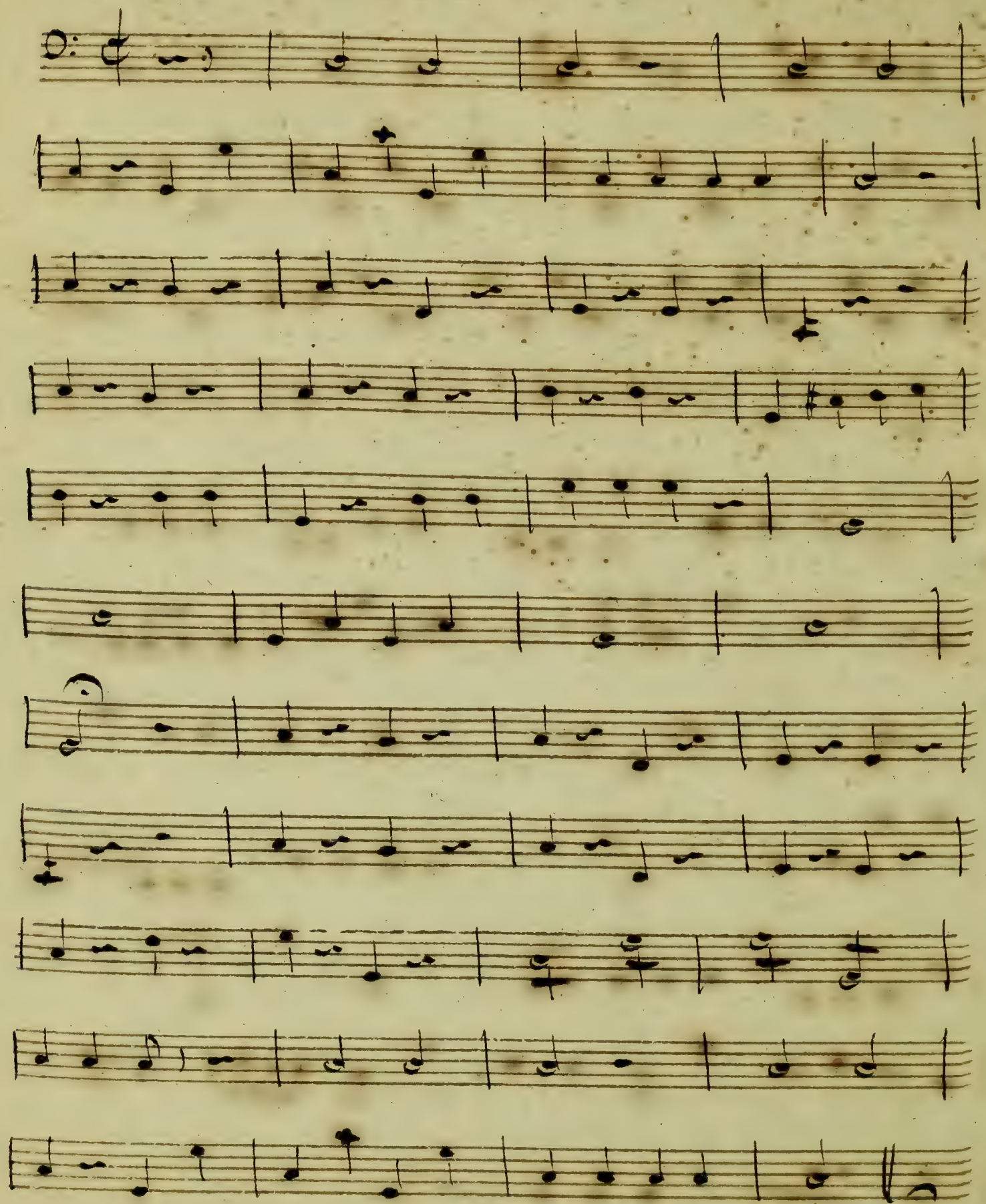




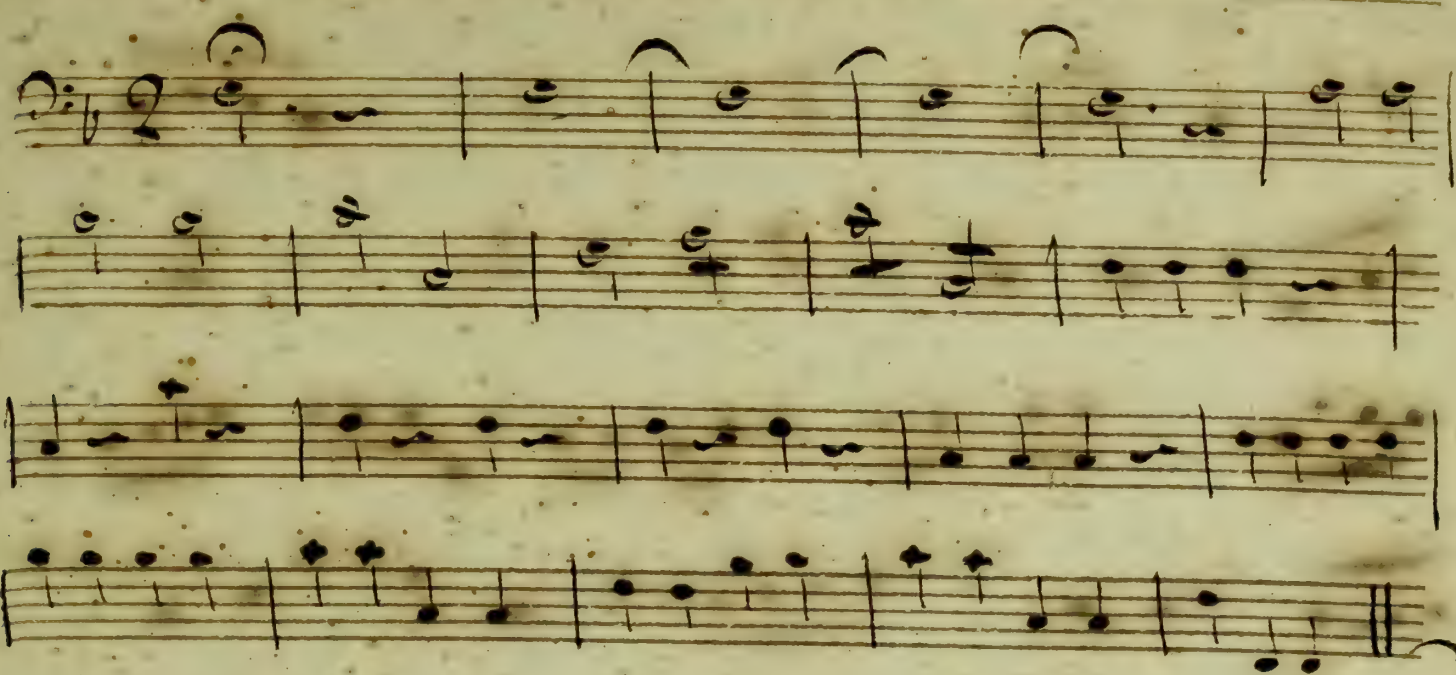
il est arrivé hier et logé en cette auberge



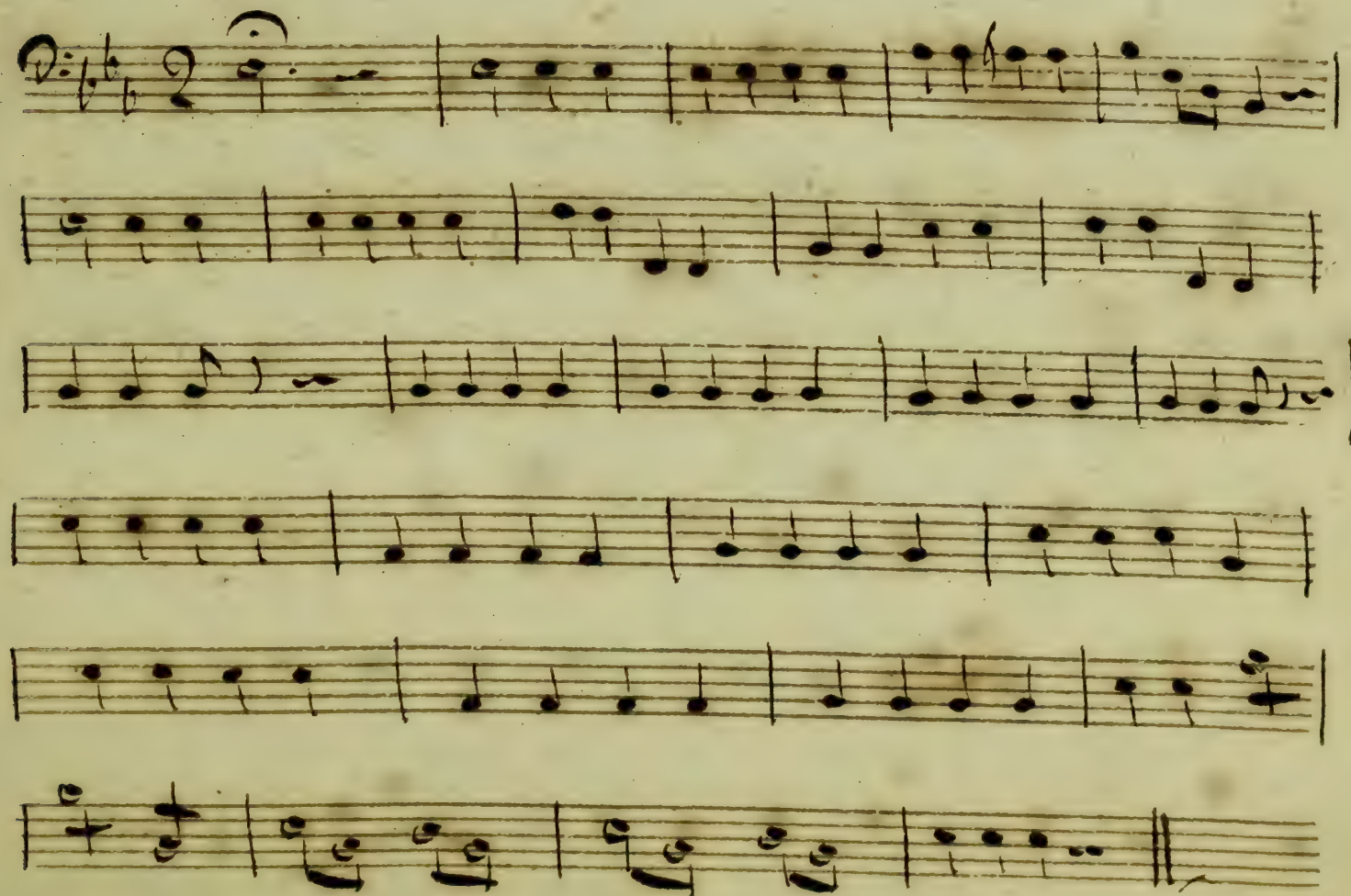
N^o 2. Désespérerais-tu de mon étoile



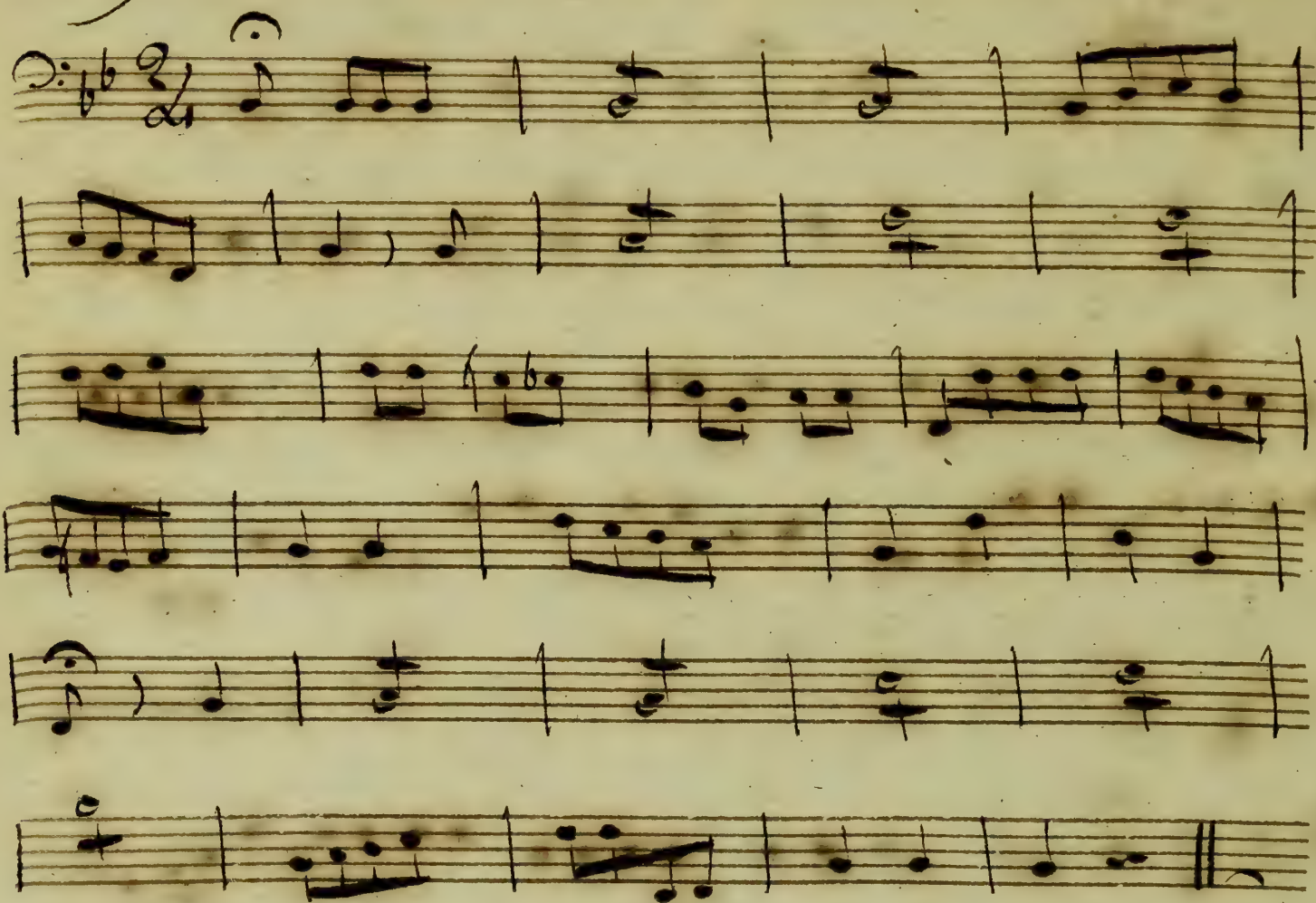
No 5 Qui mai il est victime



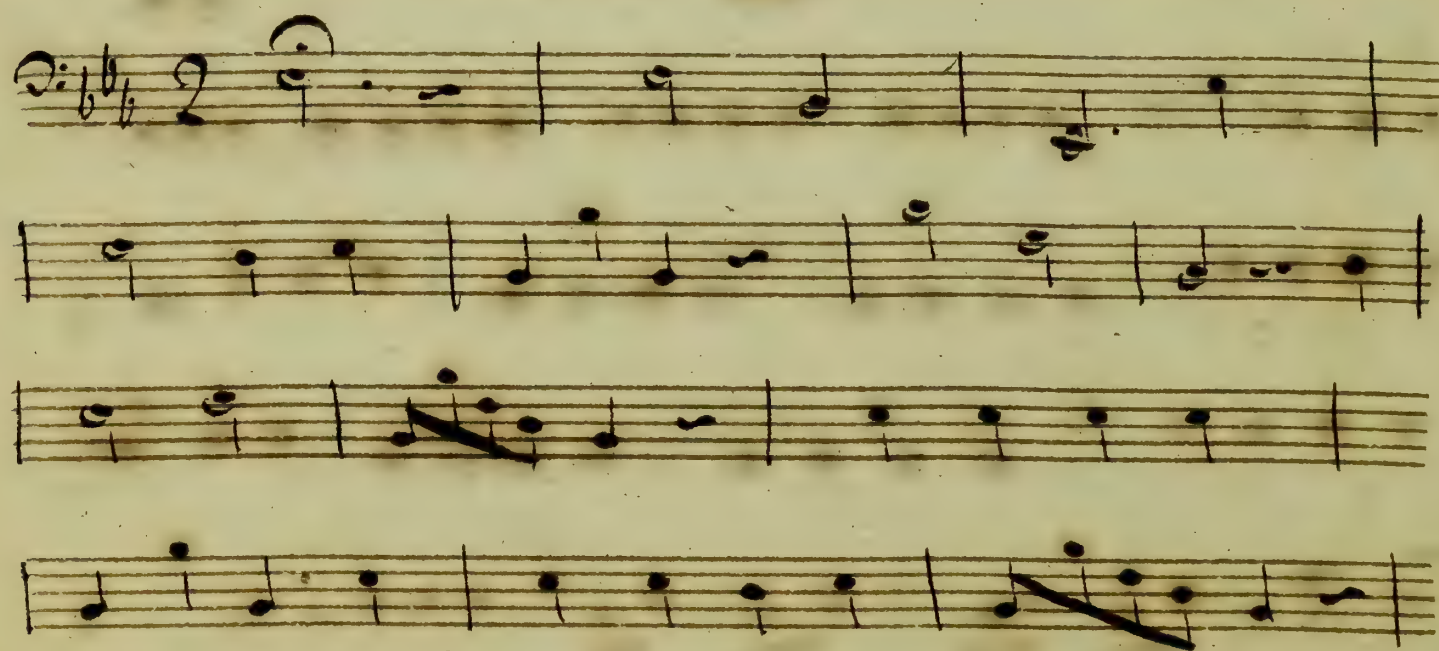
No 6 Je t'ai defendu de me donner ce nom

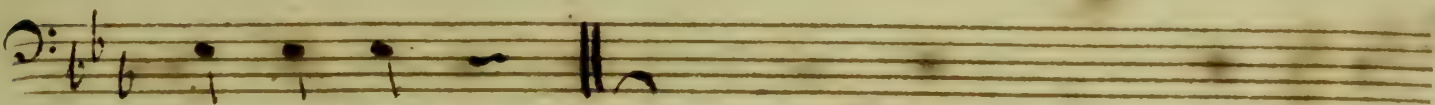


Andante à qui le dites-vous

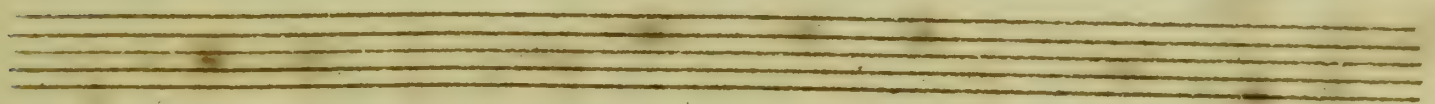
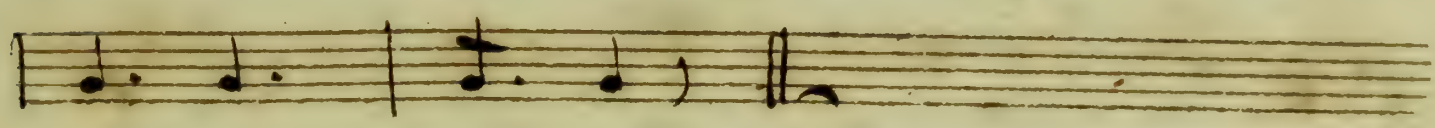
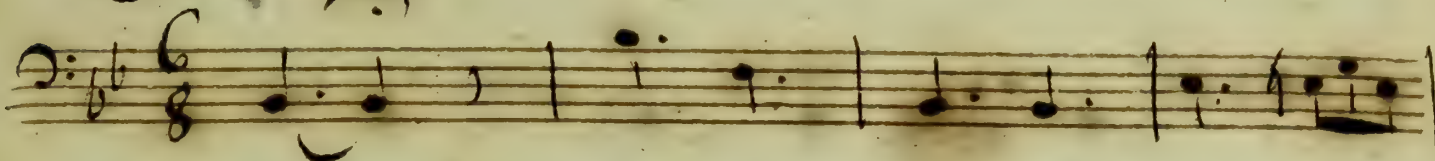


Andante Sans exiger aucun paiement

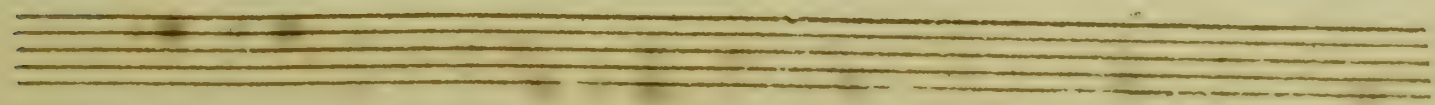




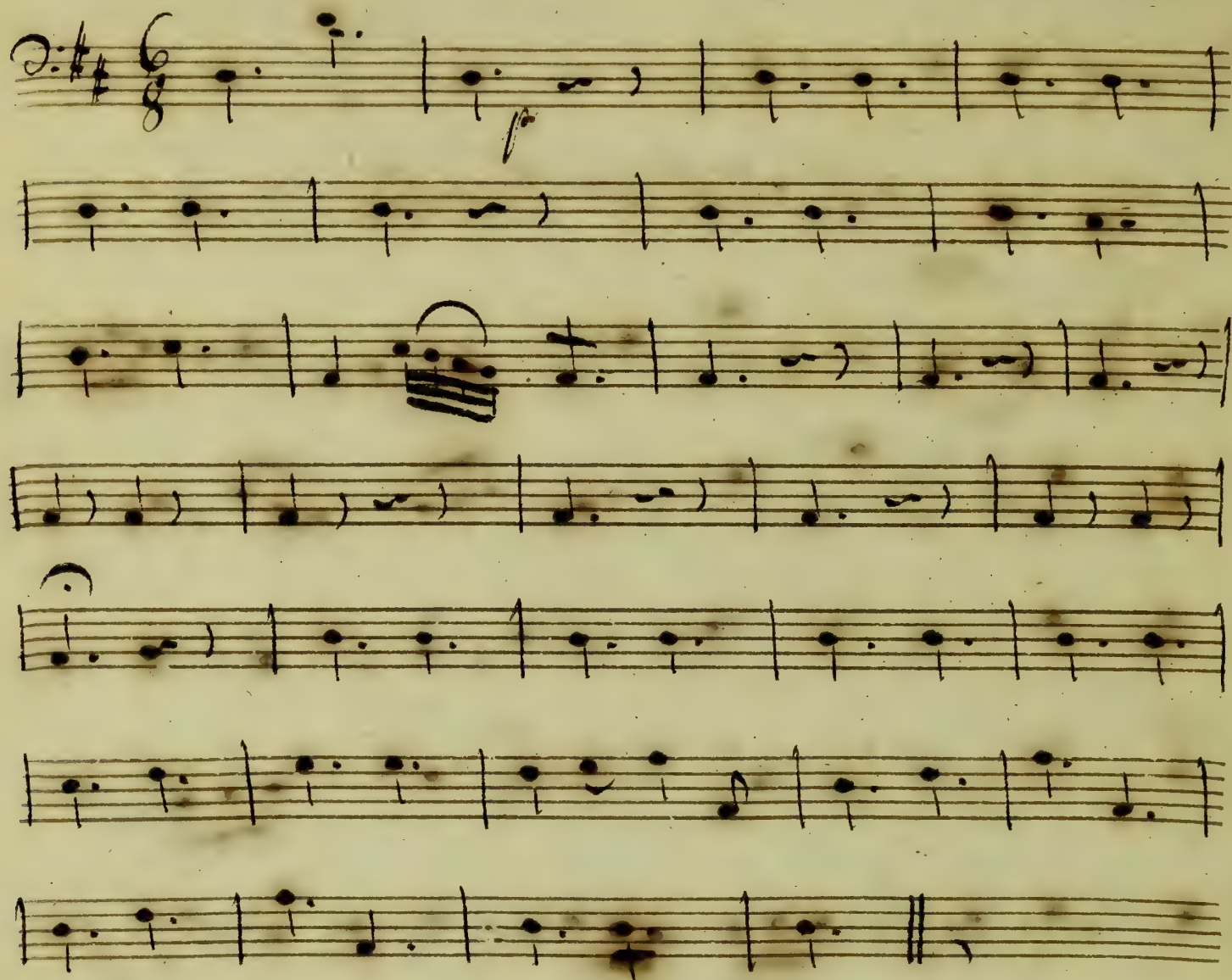
en si belles Hotelleries



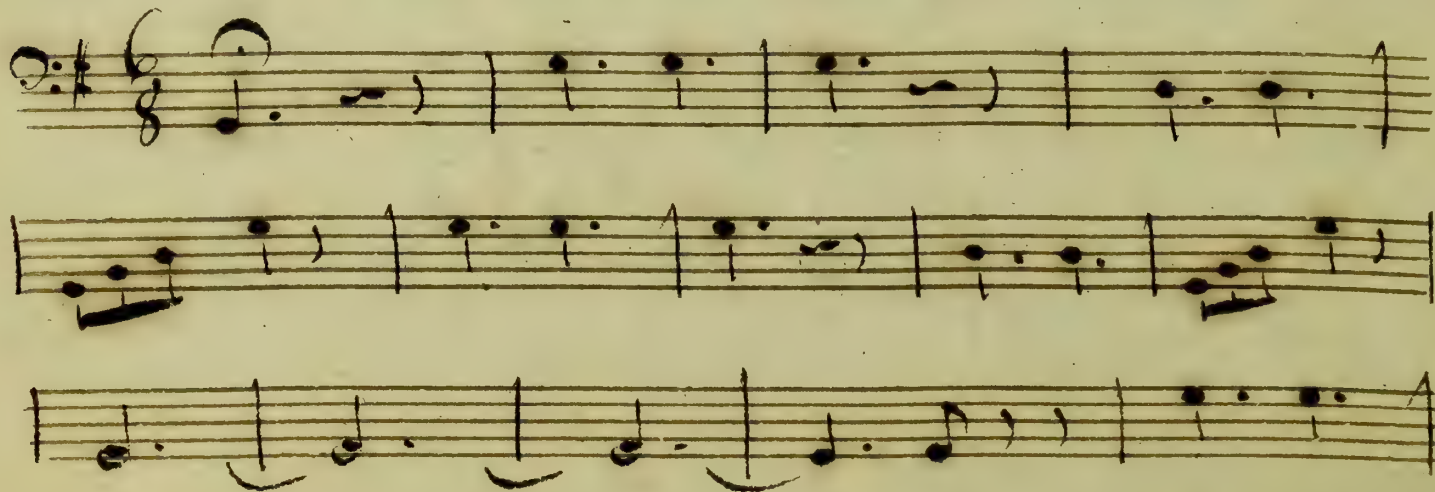
res.

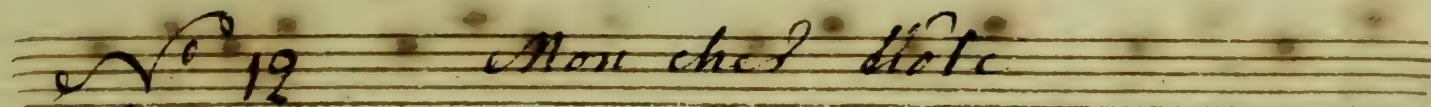
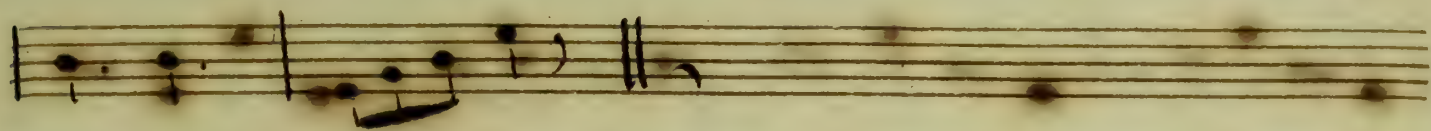


No 10 n'est pas un fuis non signeurs cavaliers



No 11 Si les hommes sont Freres c'est pour s'obliger

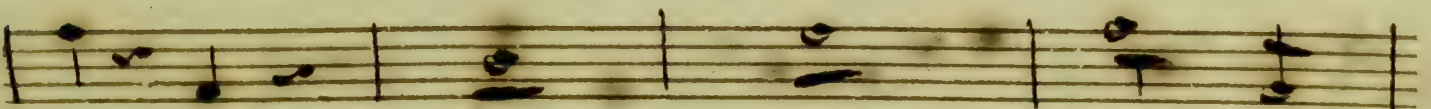
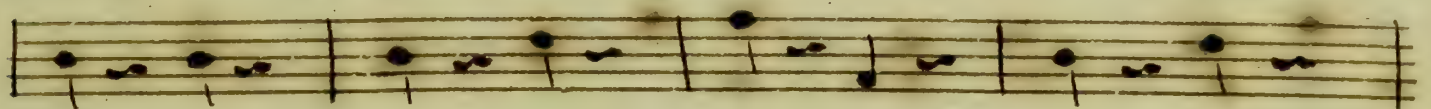
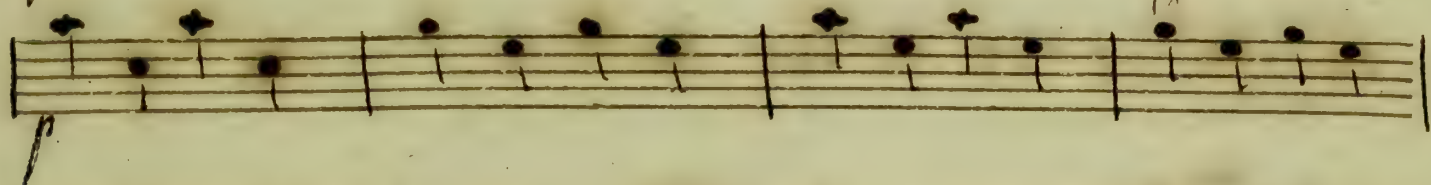
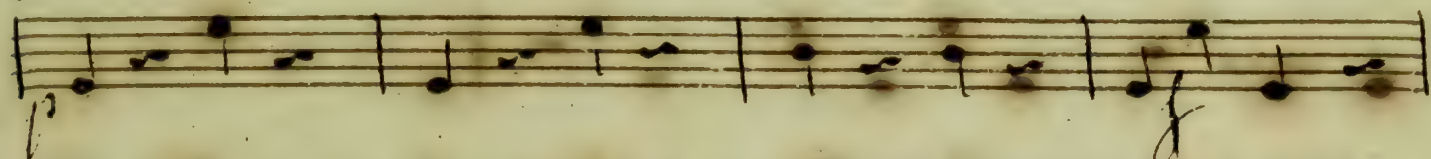




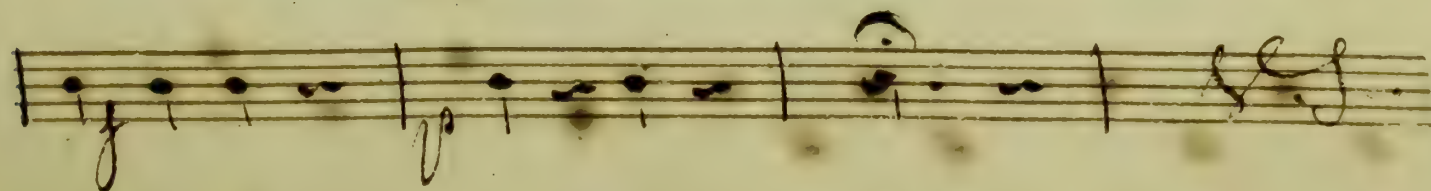
Allegro

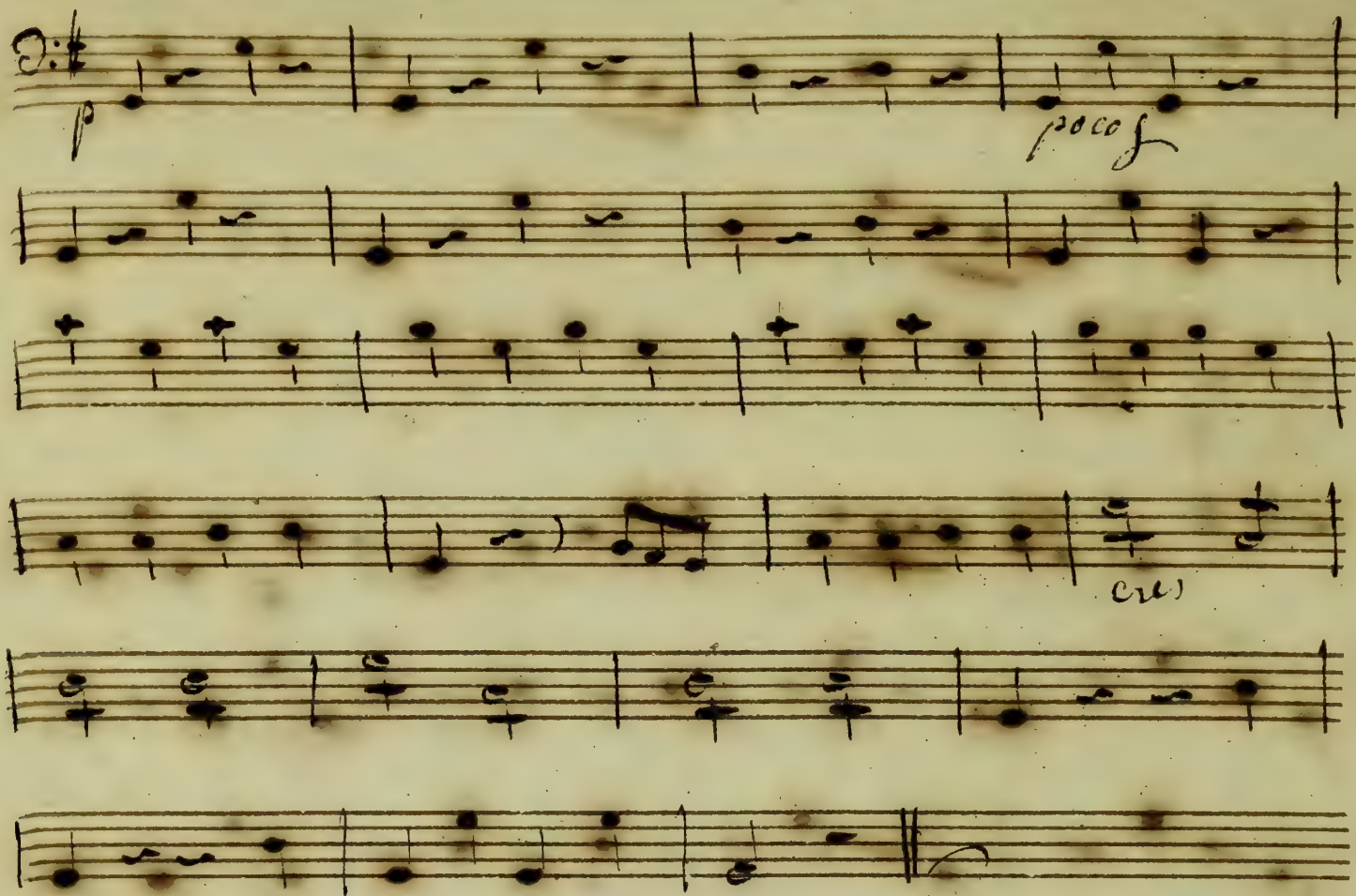
12

Non che? Note

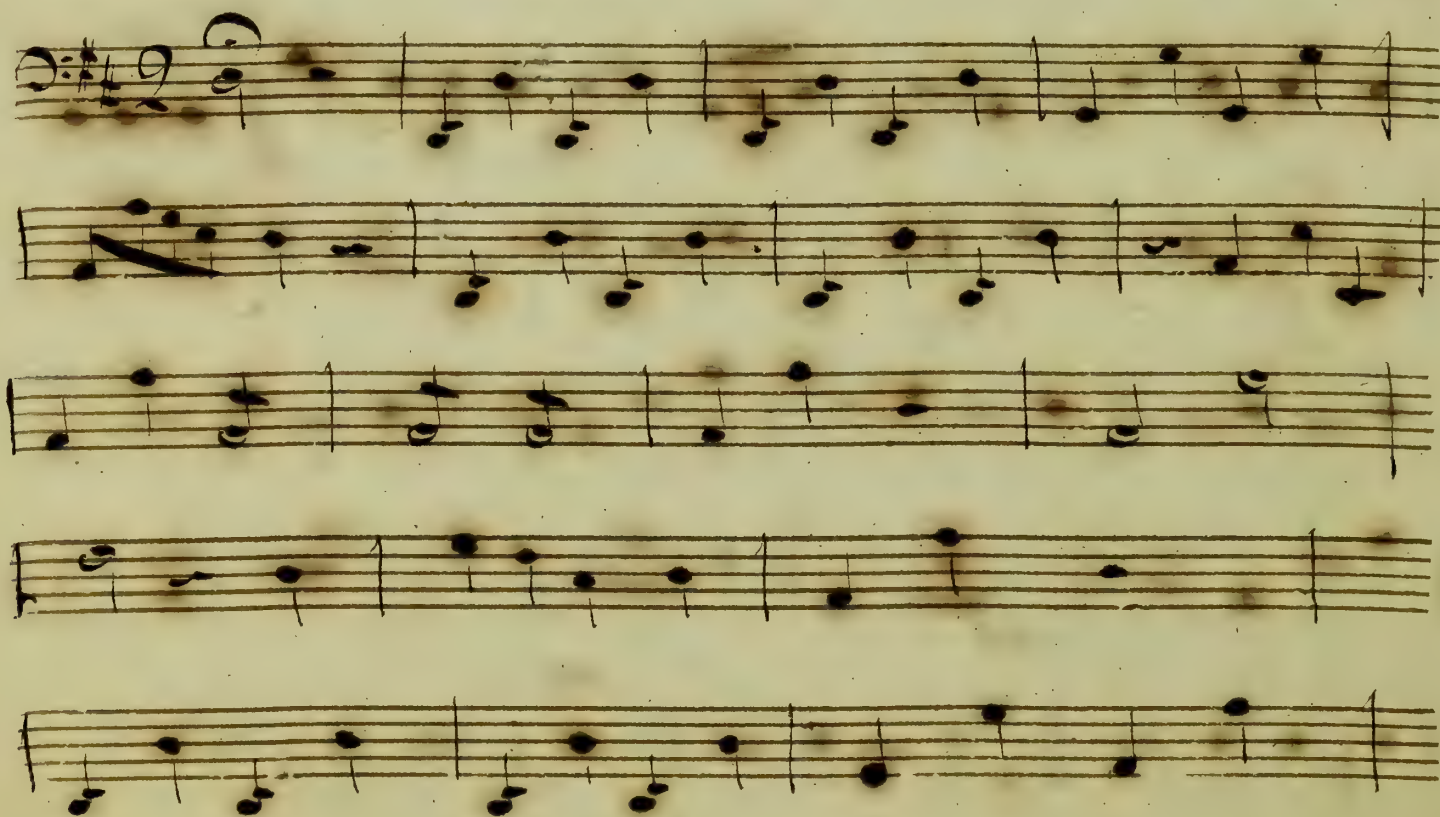


cus



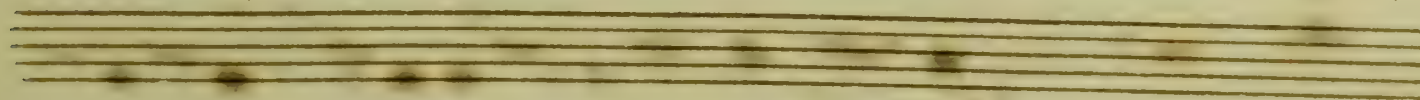
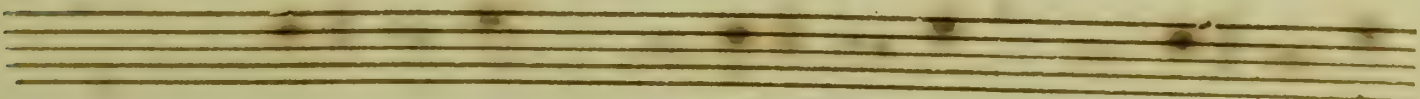
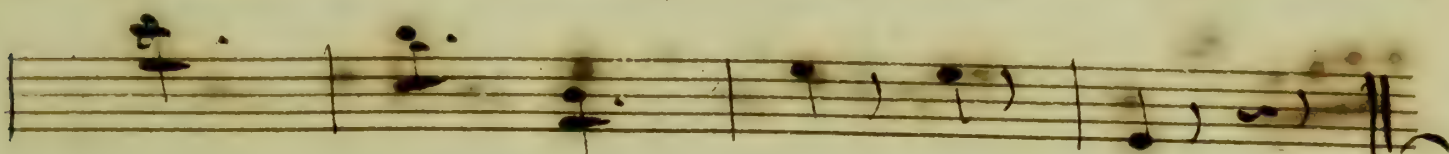
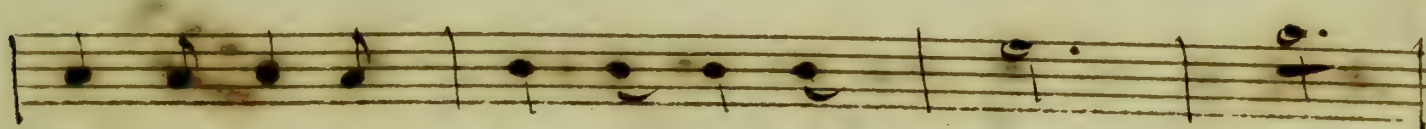
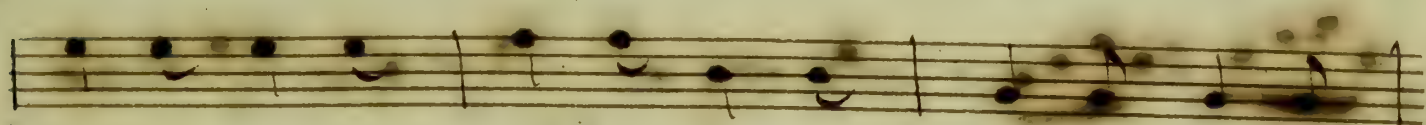
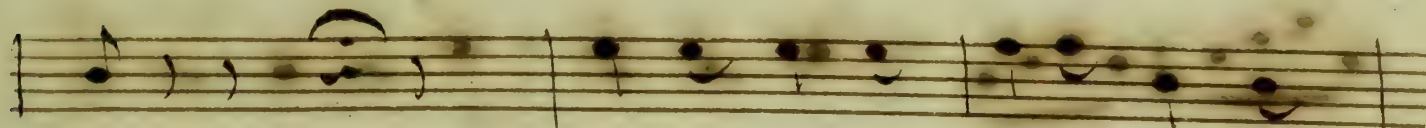
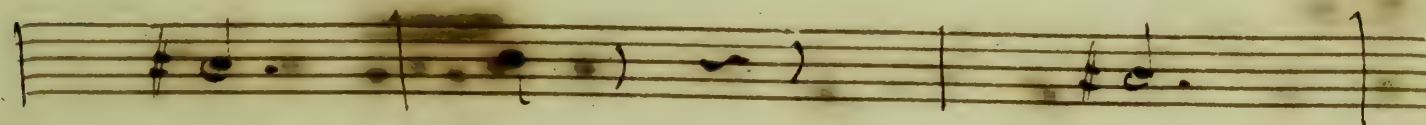
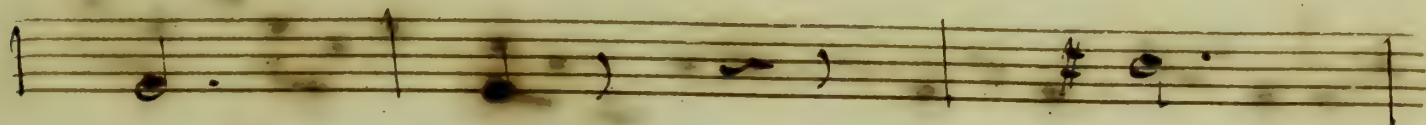


No 13 *monsieur je suis un tailleur bonnet homme*



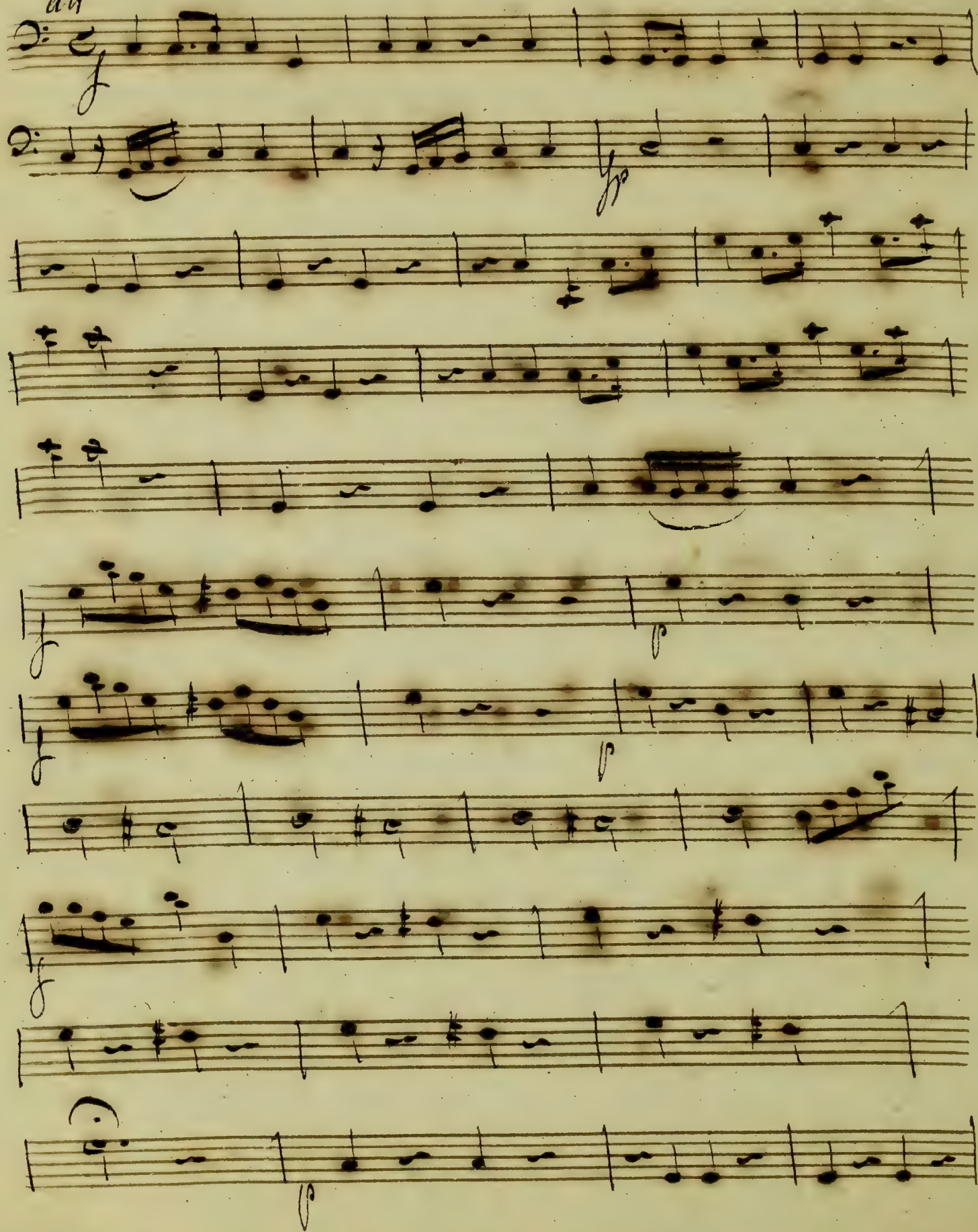


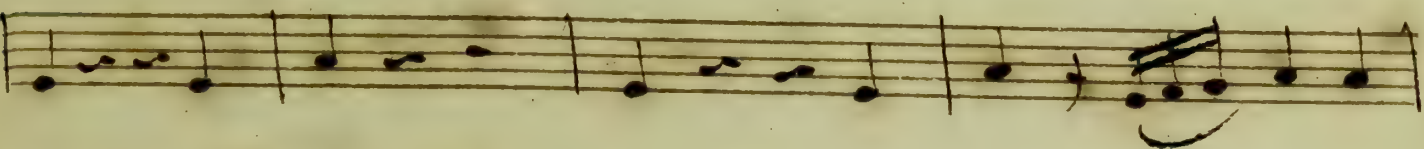
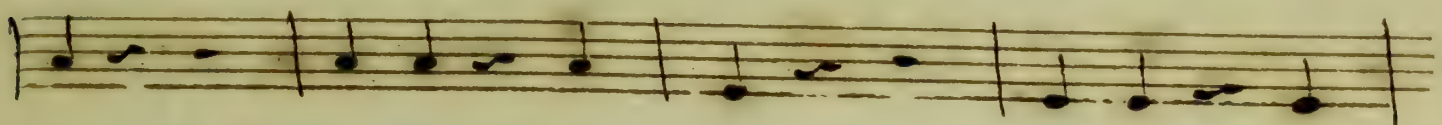
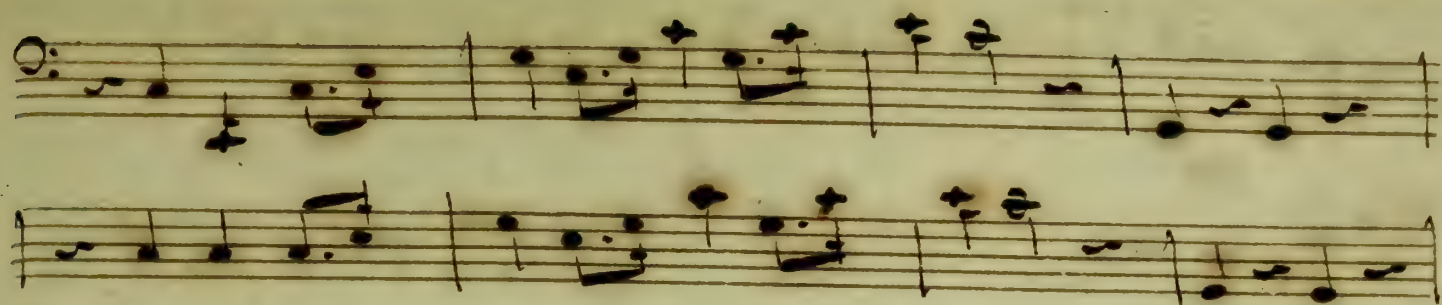
et les manches pareilles



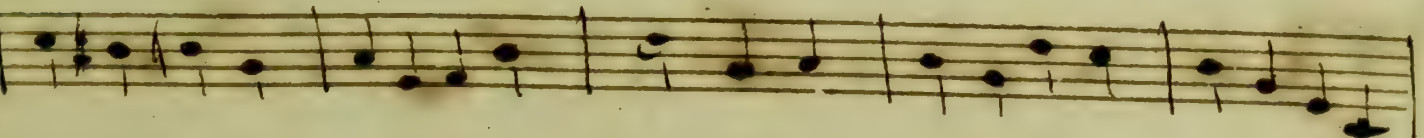
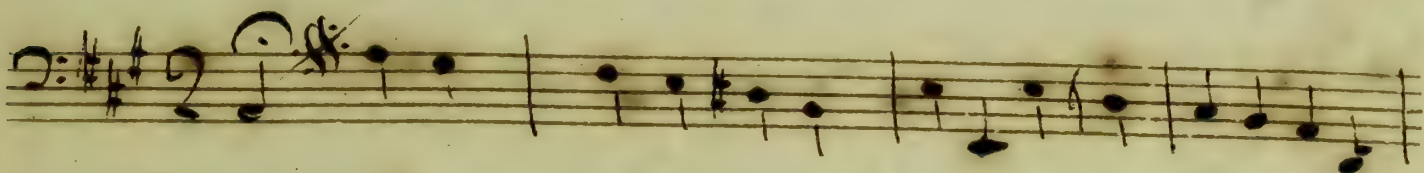
N^o 15 il n'en faut pas davantage

all'o

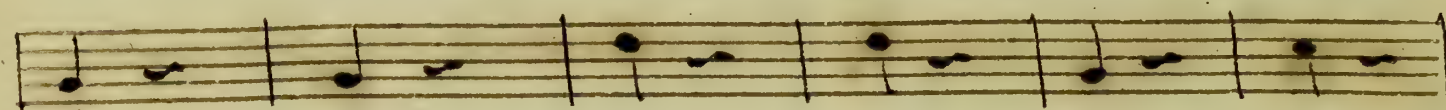
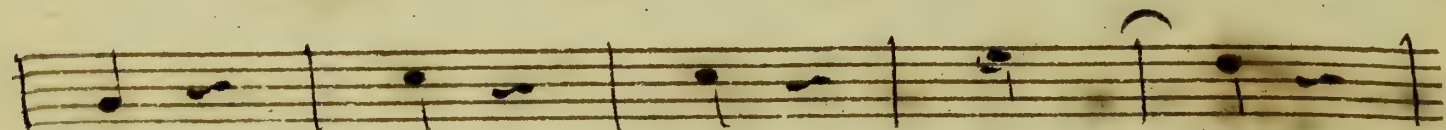
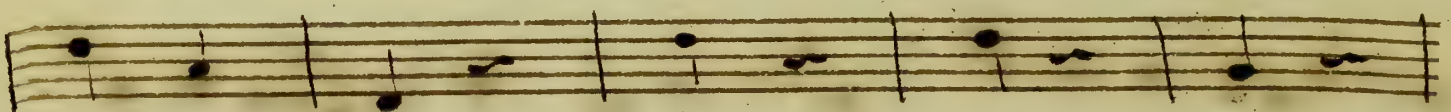
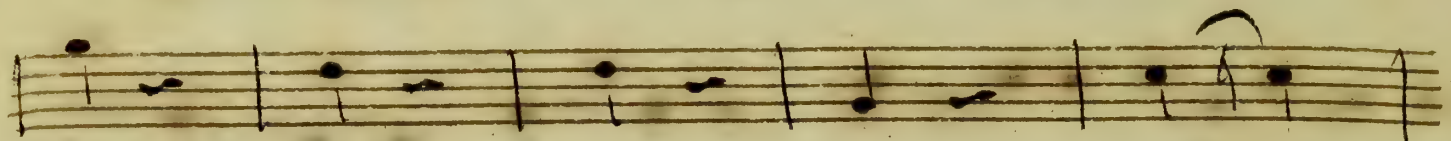
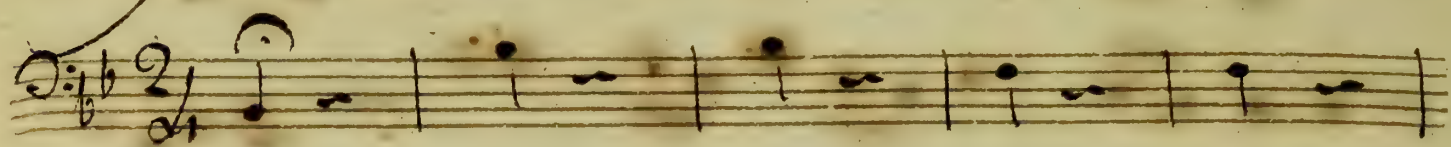




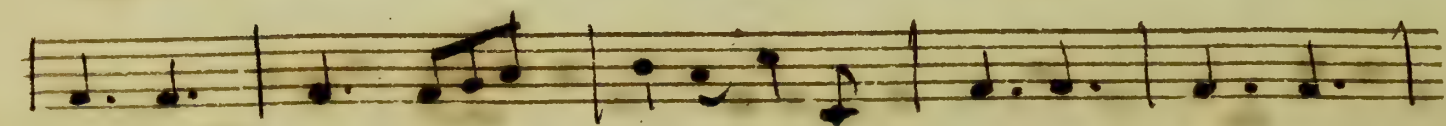
No 16 il n'y aurait plus de valets de chambre

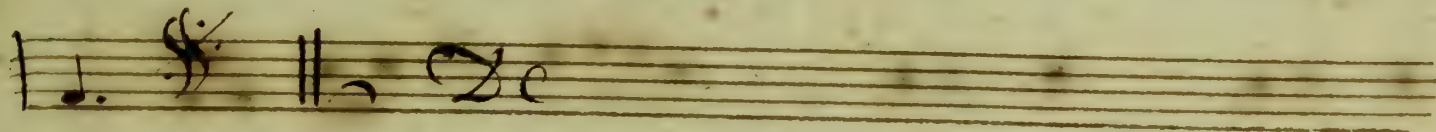


c'est indigne de se fâcher de ma sensibilité

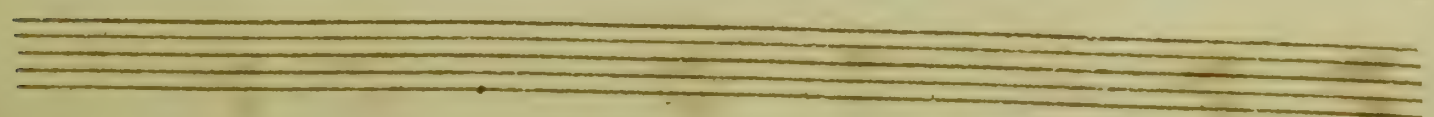
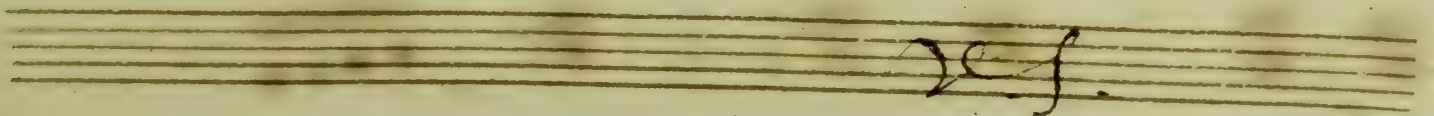
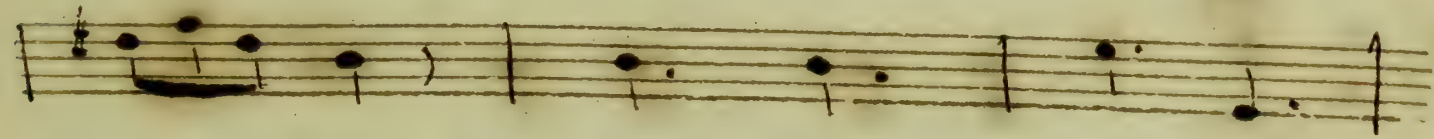
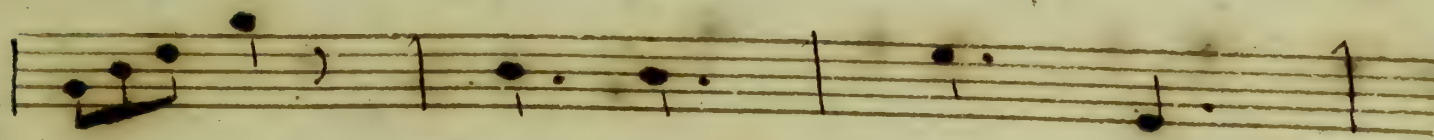
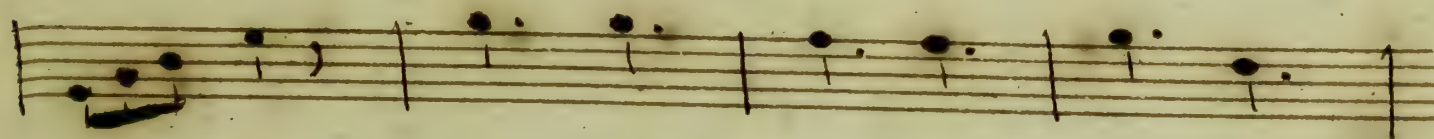


je vais te donner mes dernières instructions

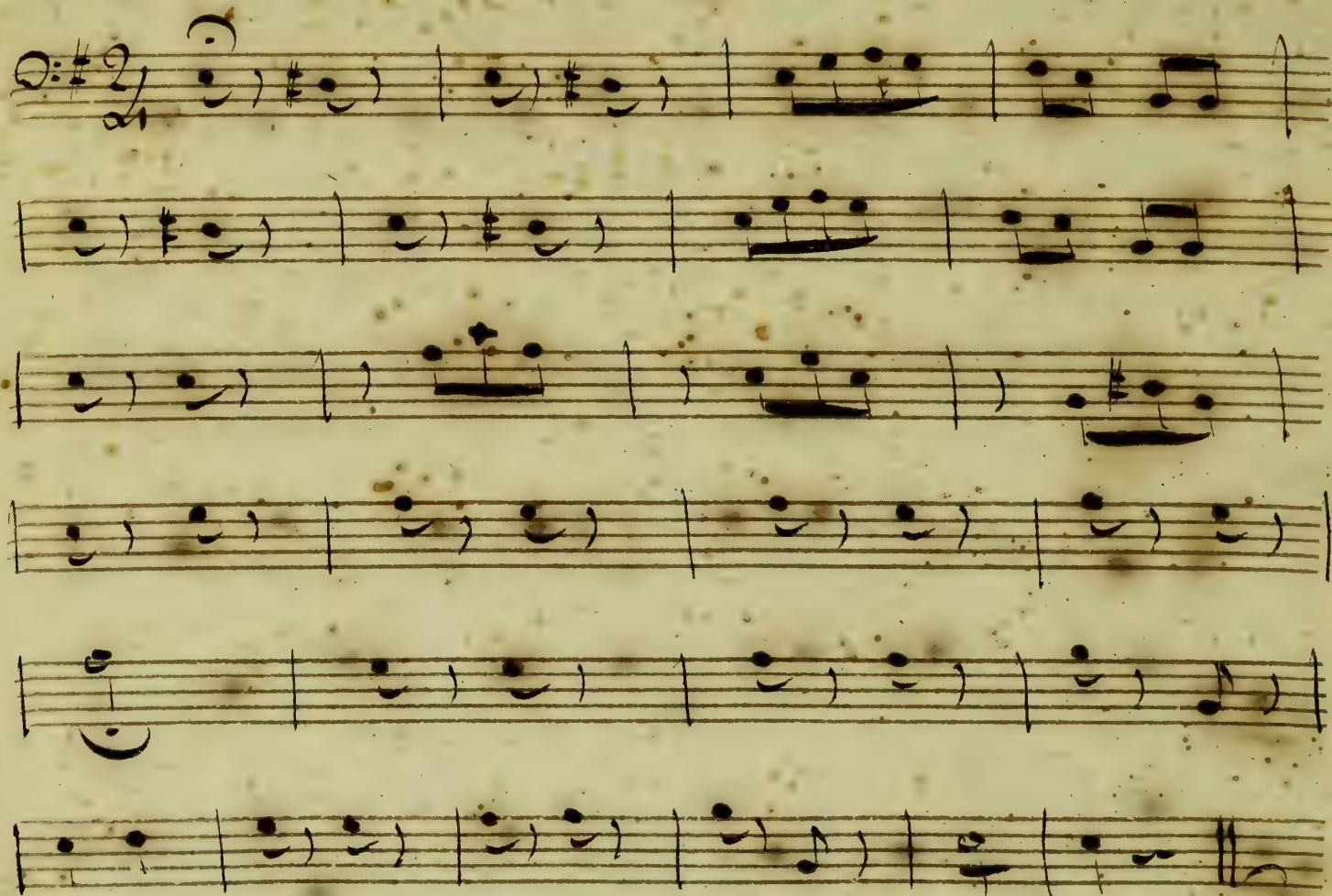




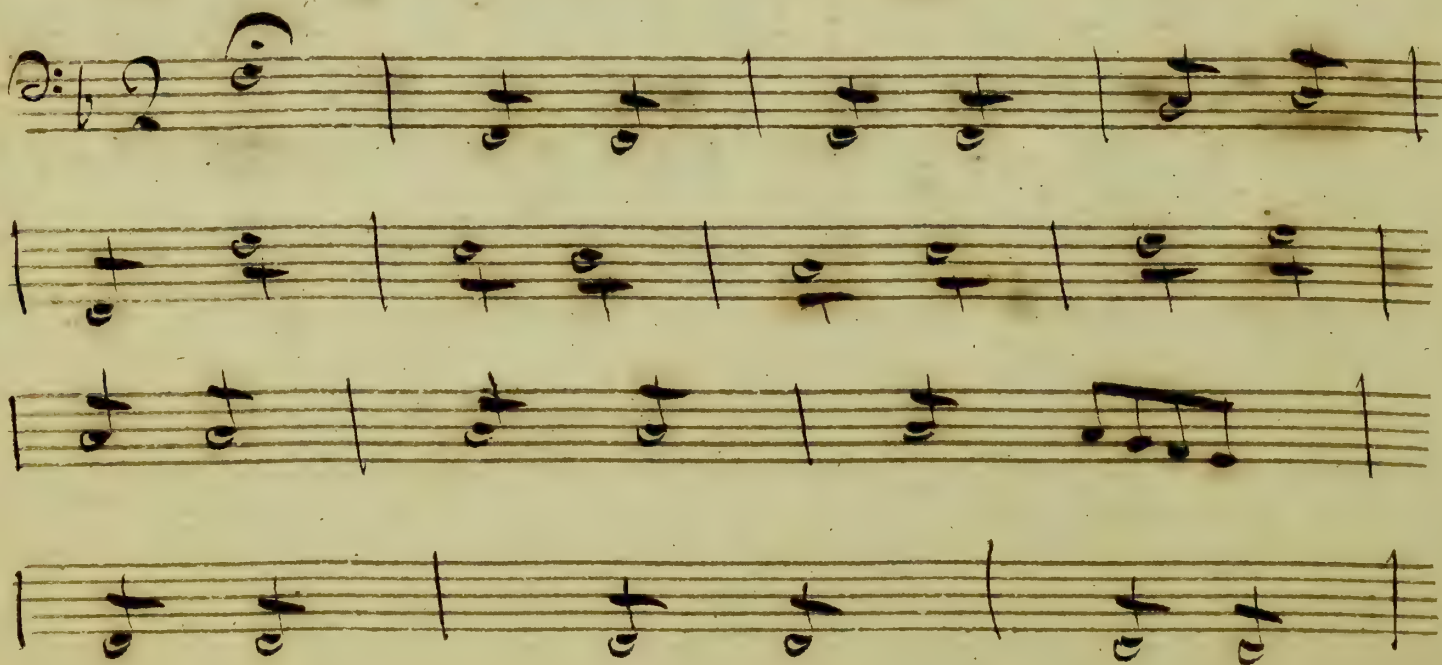
N° 19 Je n'ai pas dit cela comment comment

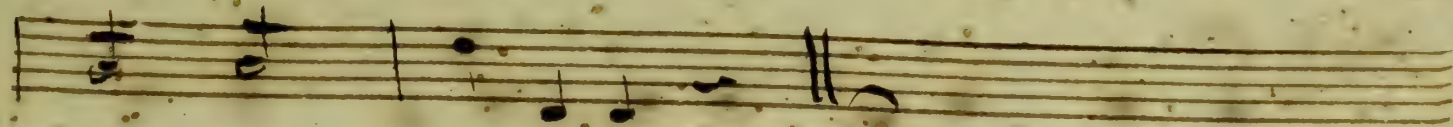


No 20 Ah c'est le cher gusman (qui diable l'amour

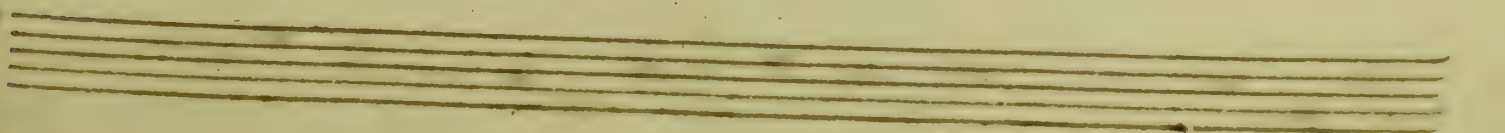
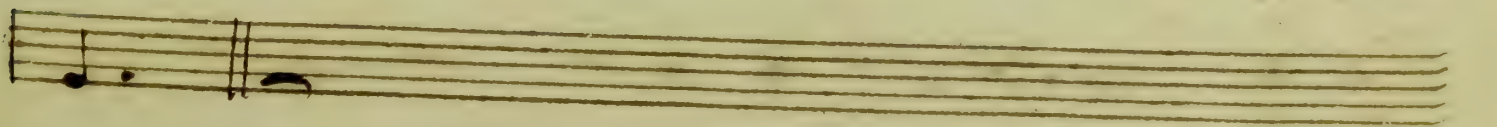
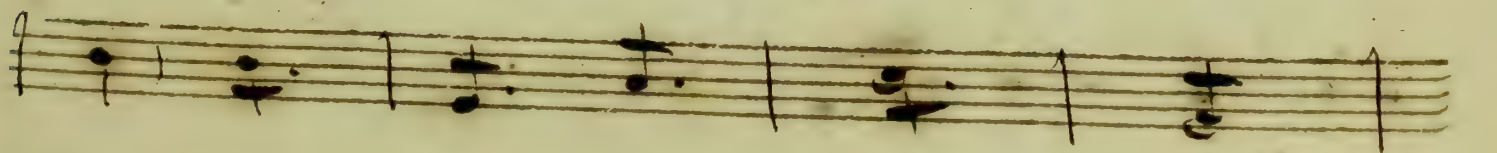
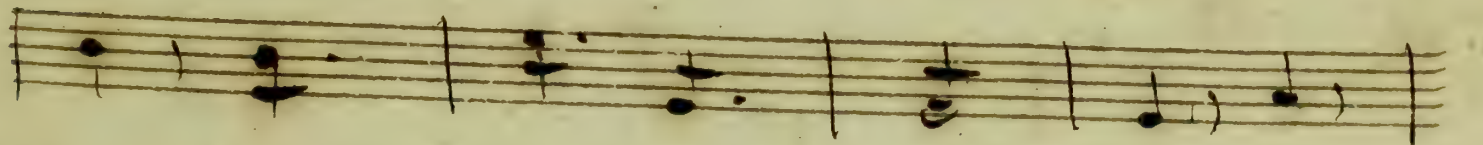
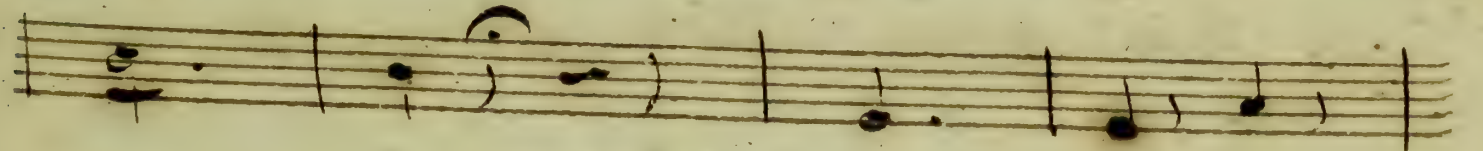
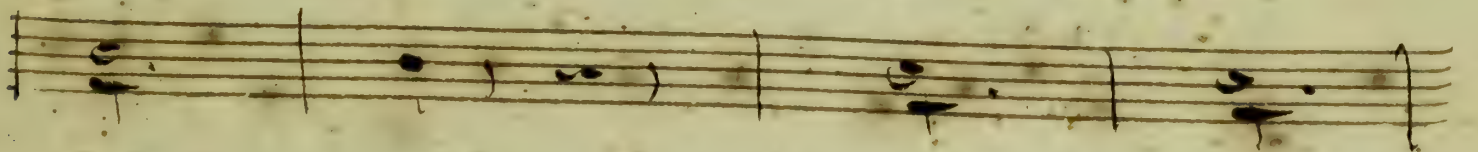
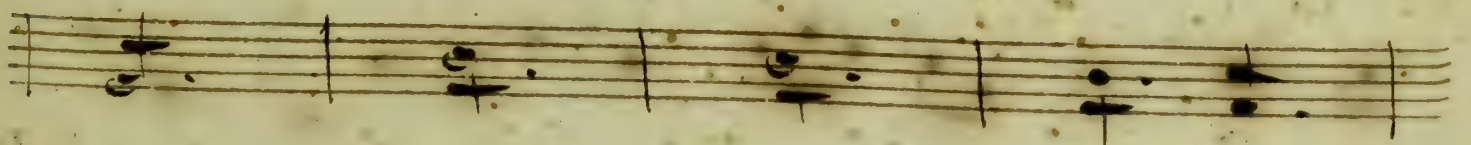
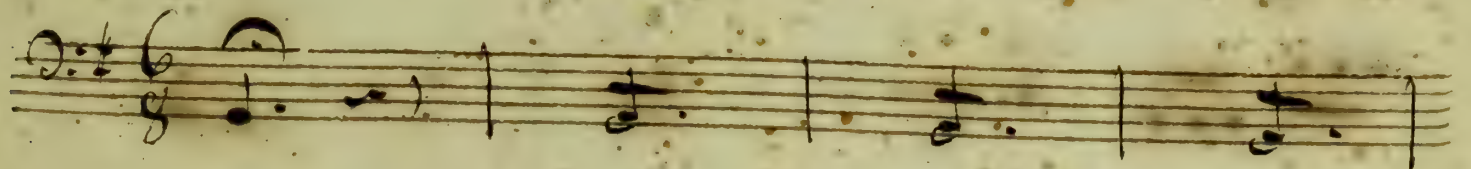


No 21 Vous me permettez de lui faire mon compliment

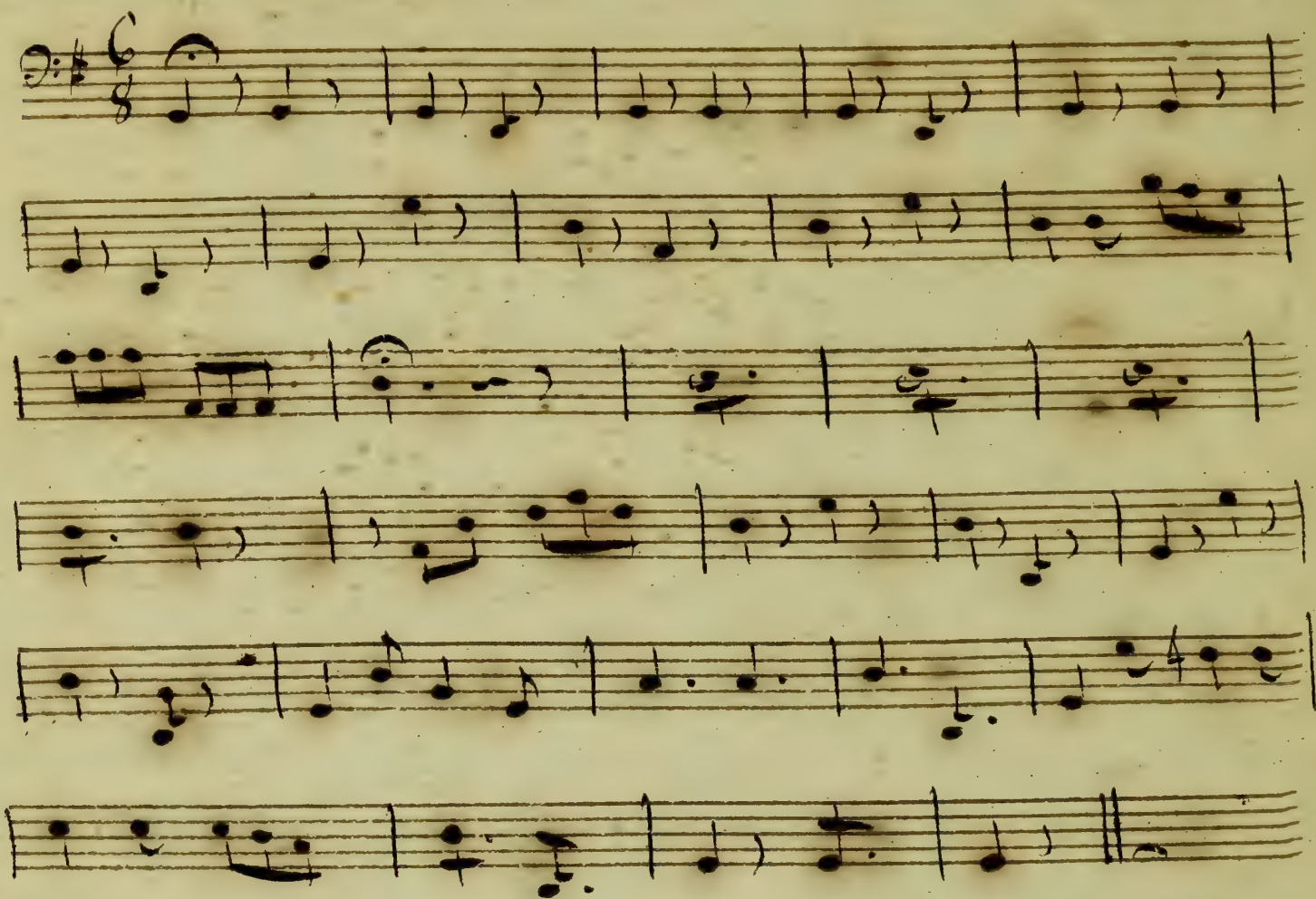




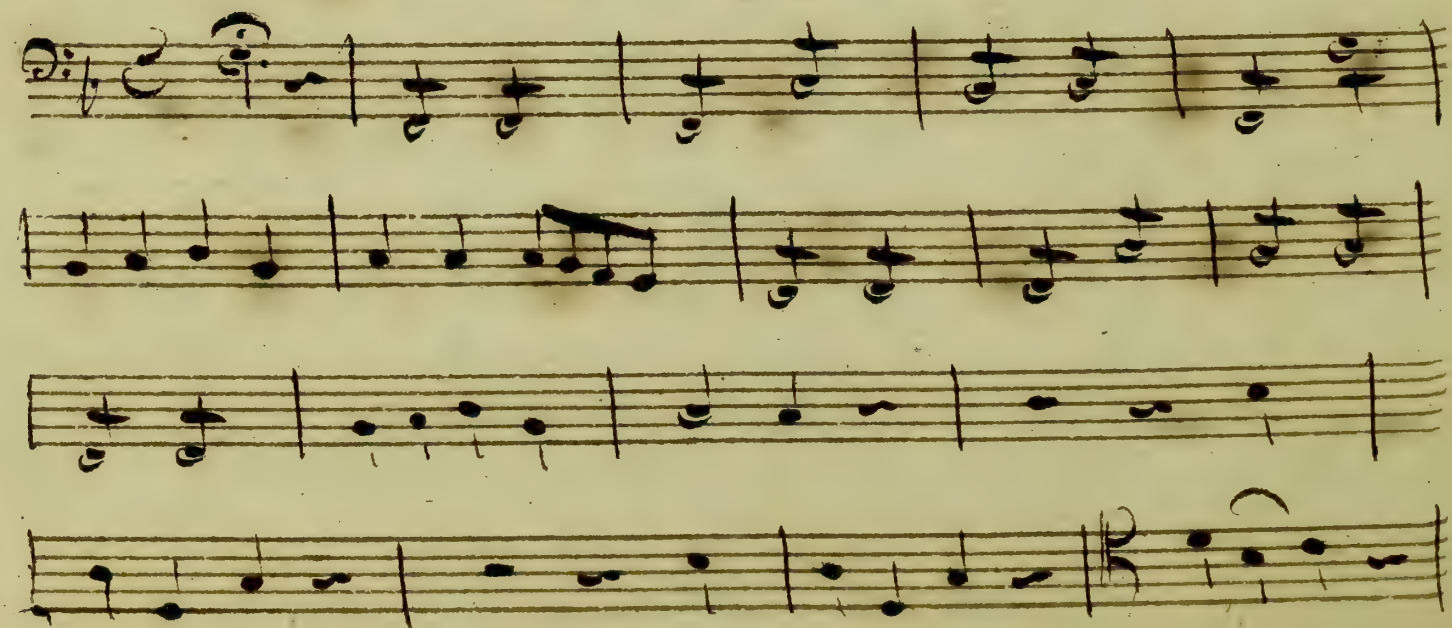
il se sont très mal conduits avec moi

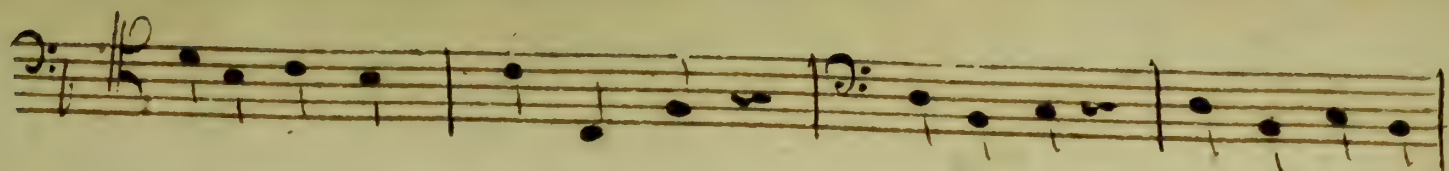


No 23 *ah si ce n'est que cela rassurez-vous*

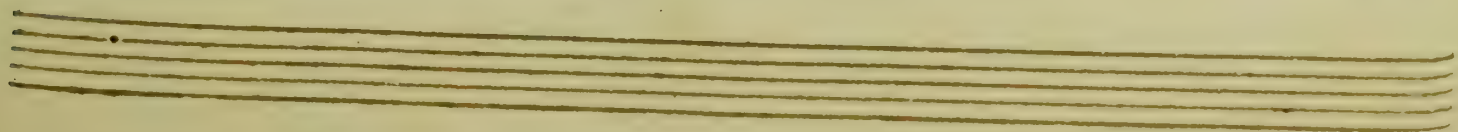
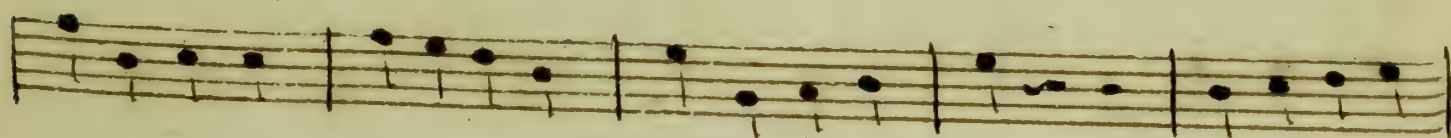
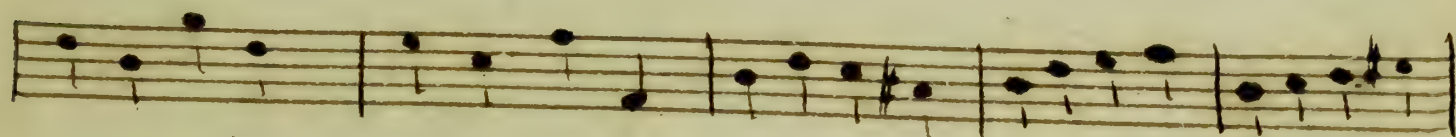


No 24 *il m'en semblerait trop de s'en trop occuper*





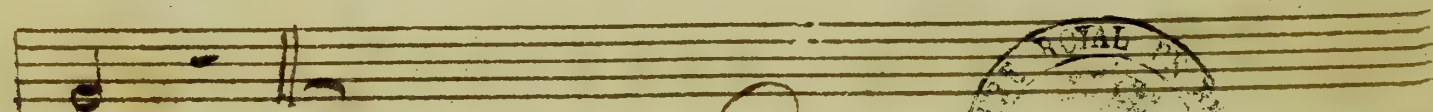
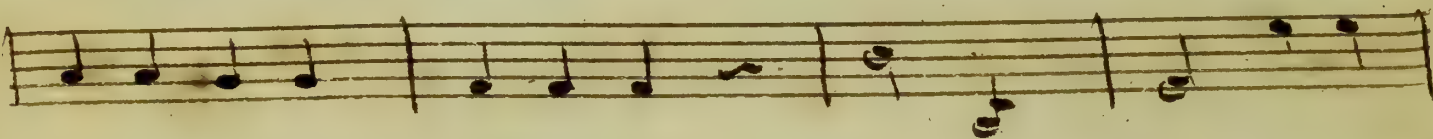
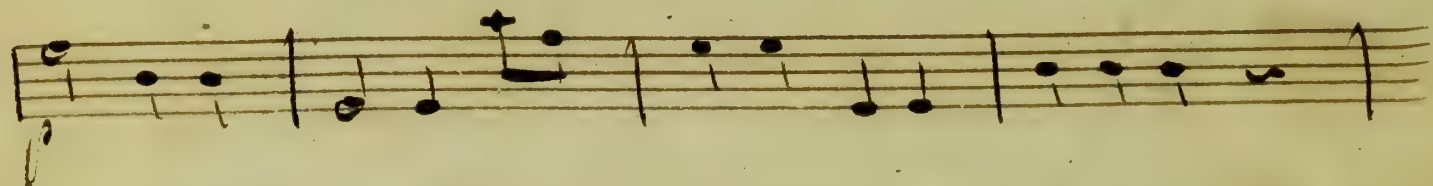
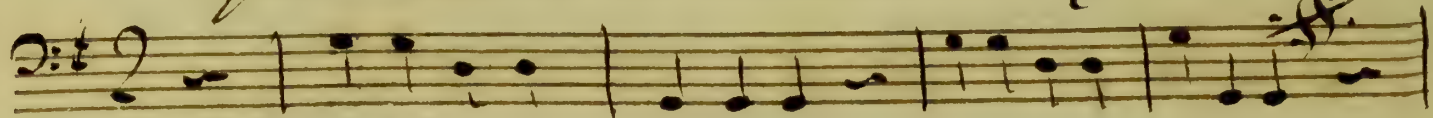
Vous n'auriez peut-être encore fermé votre porte



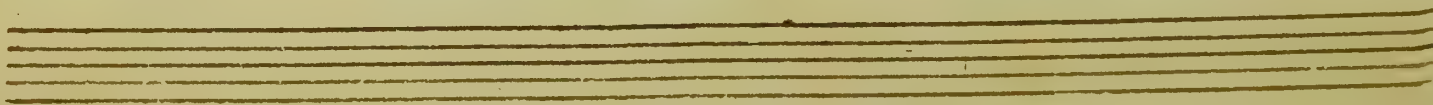
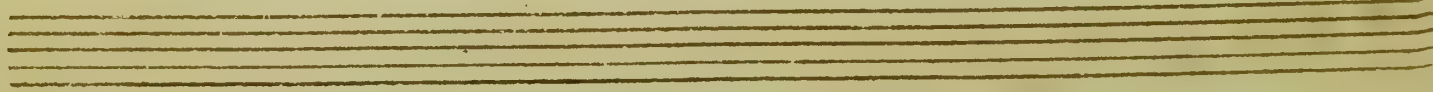
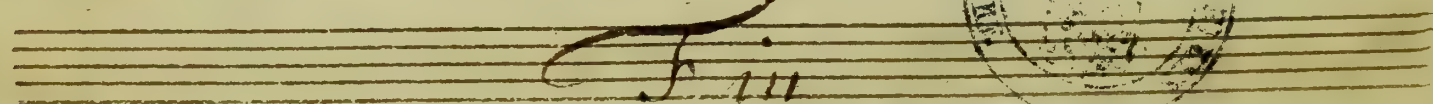
No 26

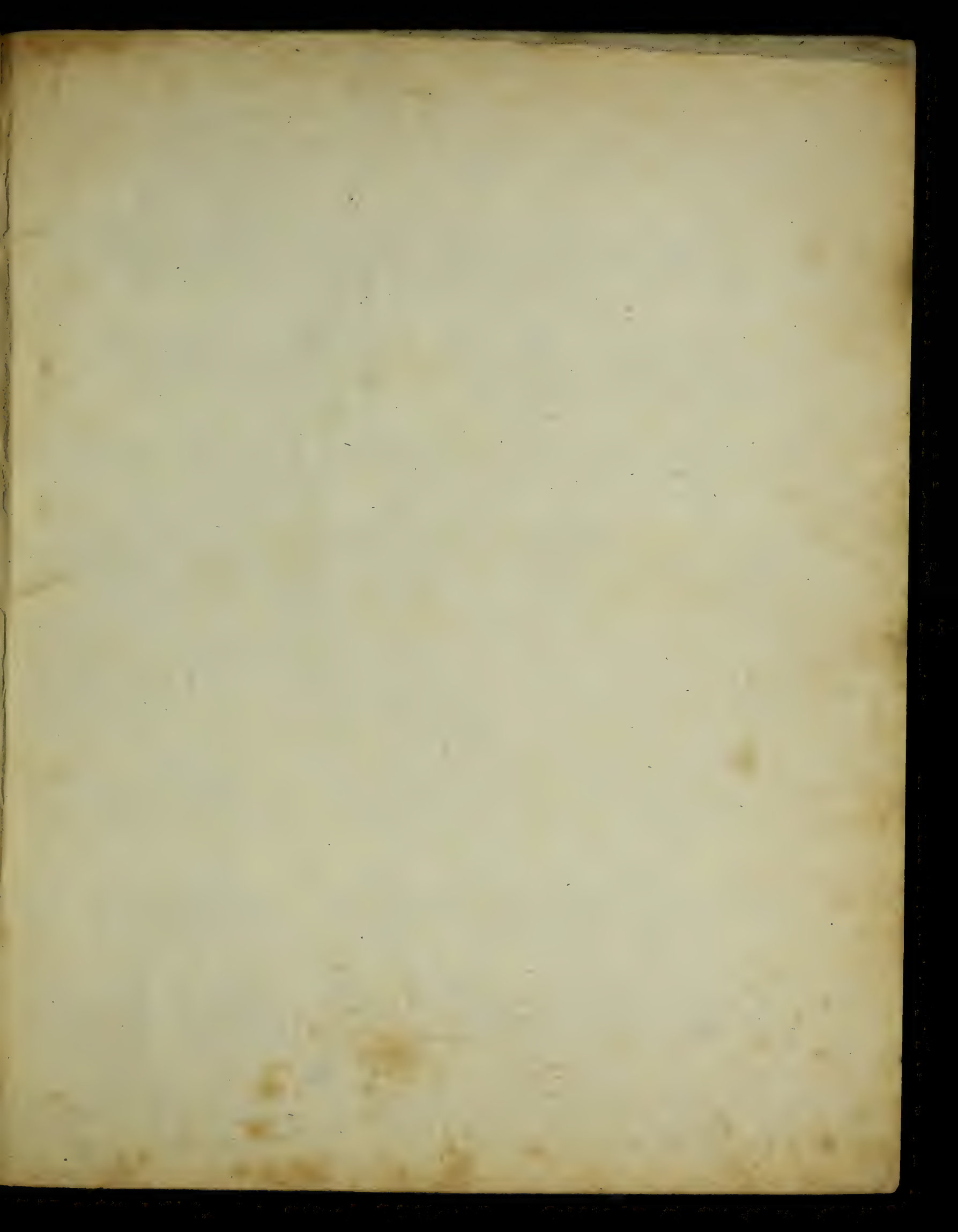
Vau deville

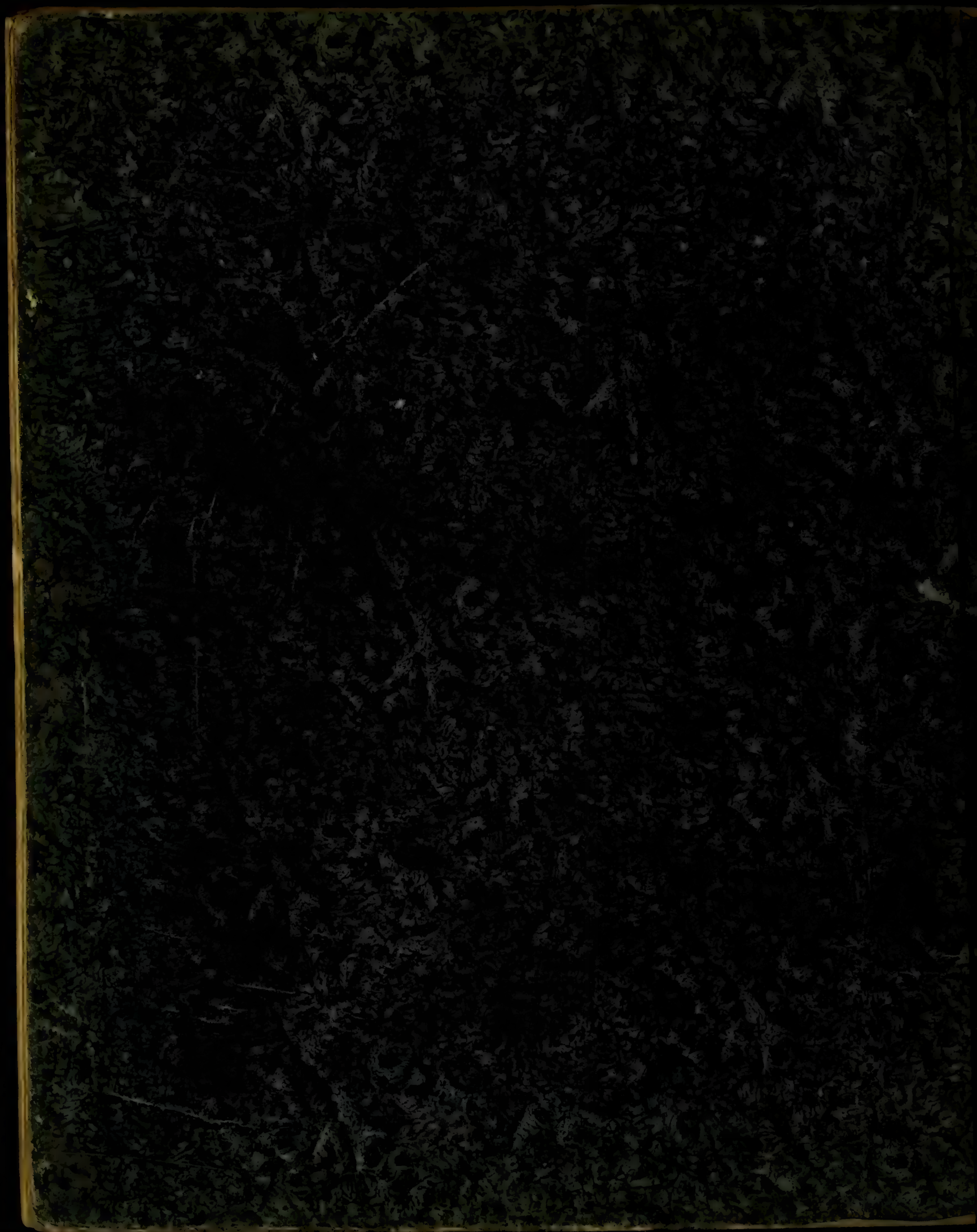
pour vous la même amitié que pour moi



Fin

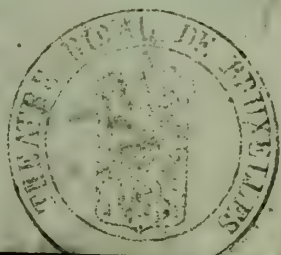


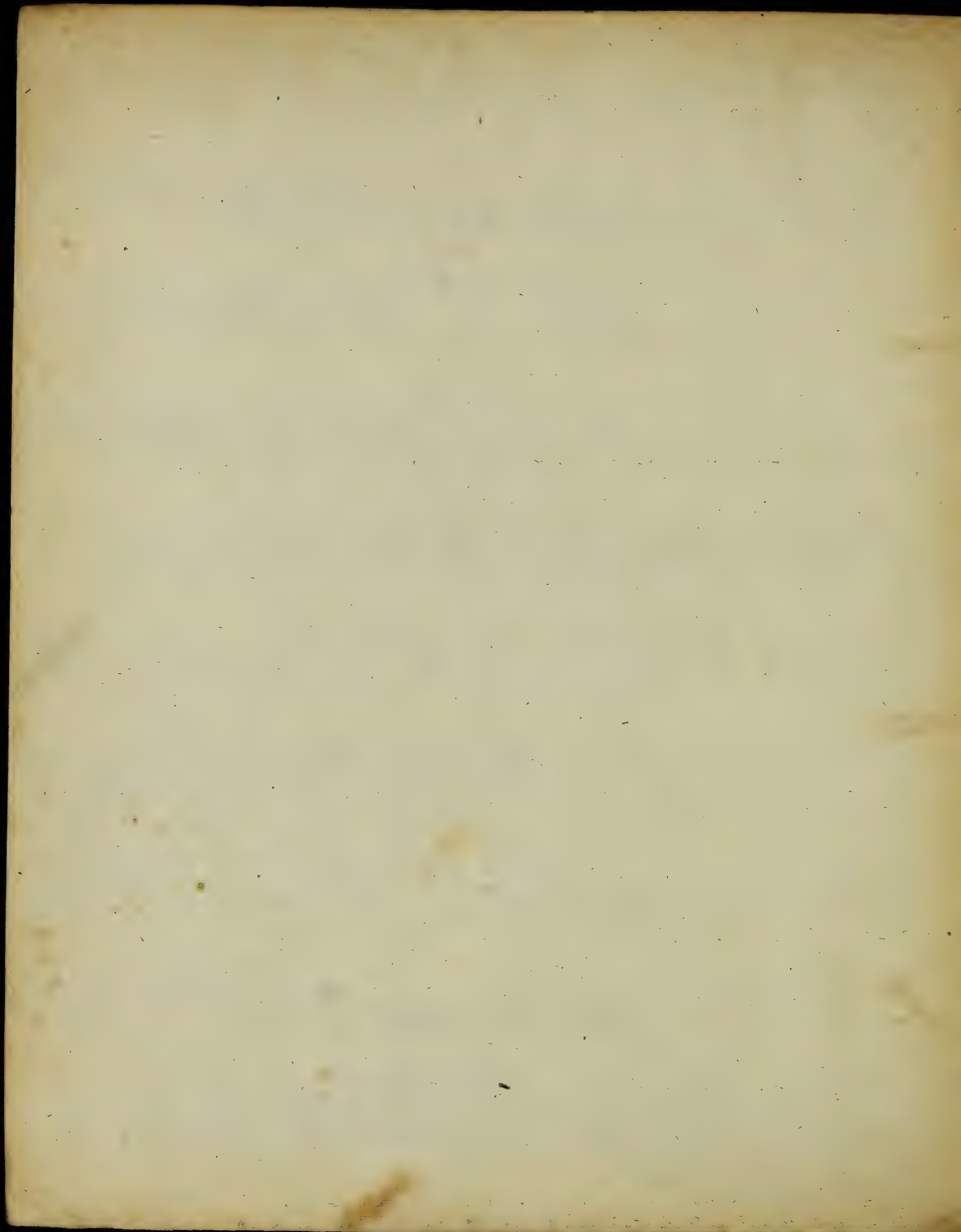




Clarinetto 2.^{do}.

Gusman D'alfarache

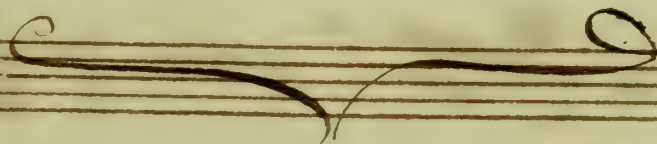






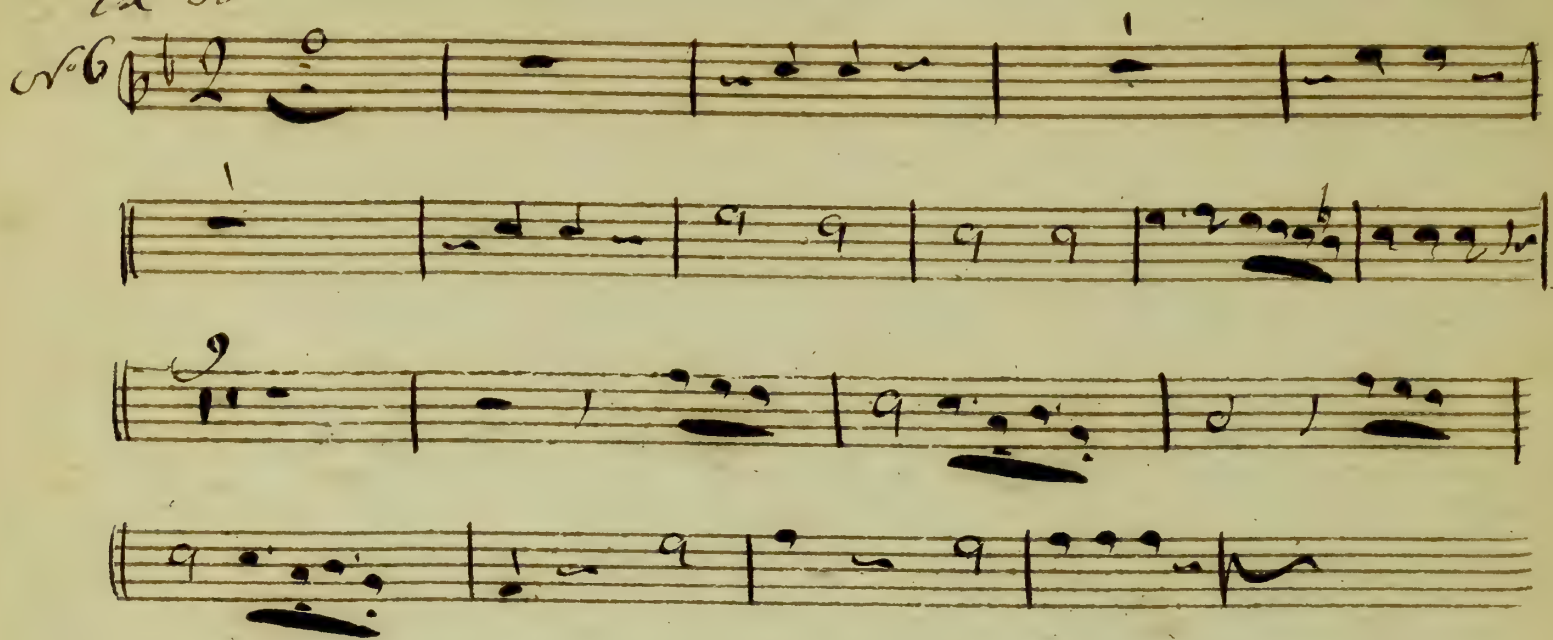
Gusman D'Alfarache

clarinette 2^{do}

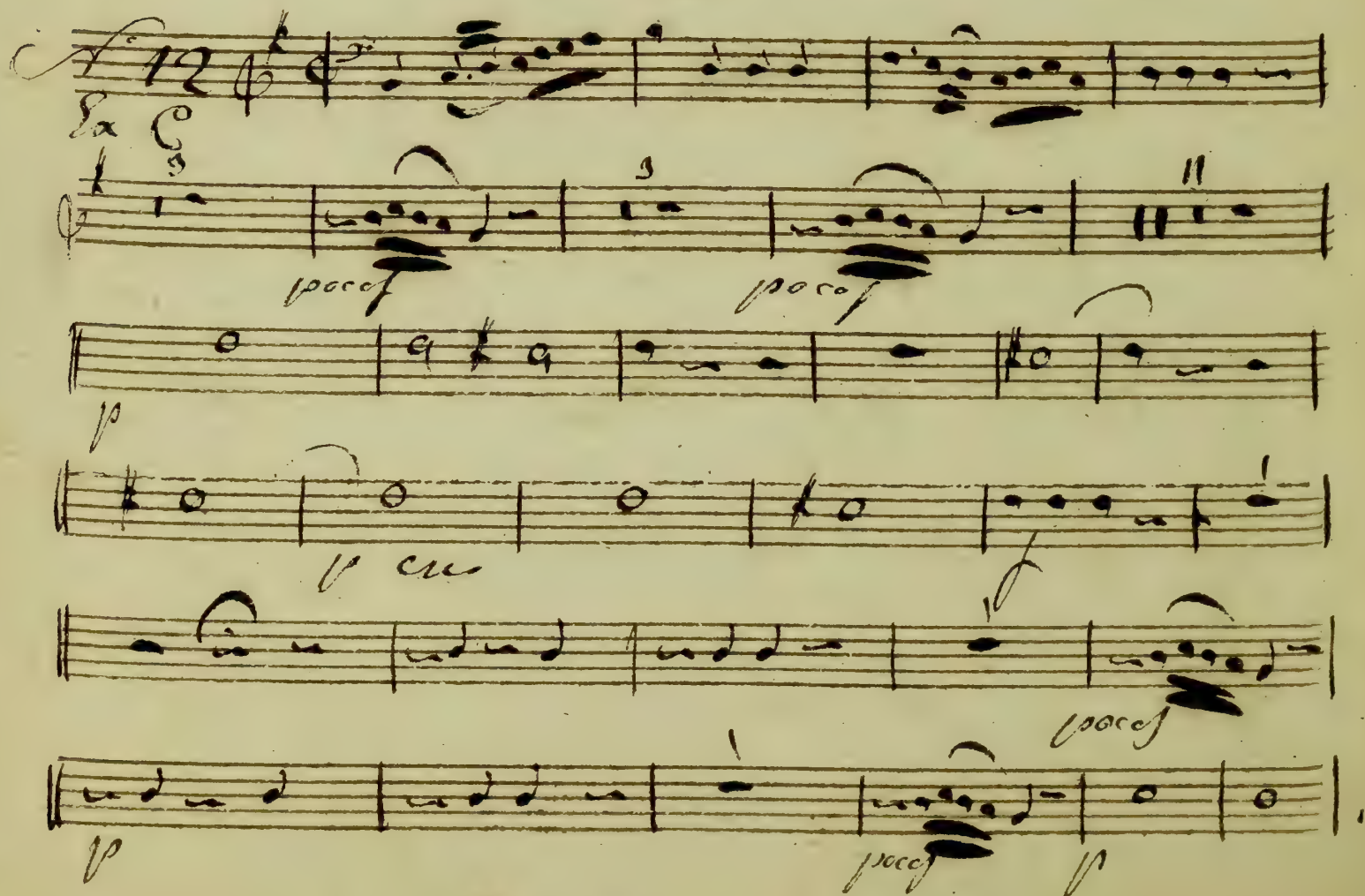


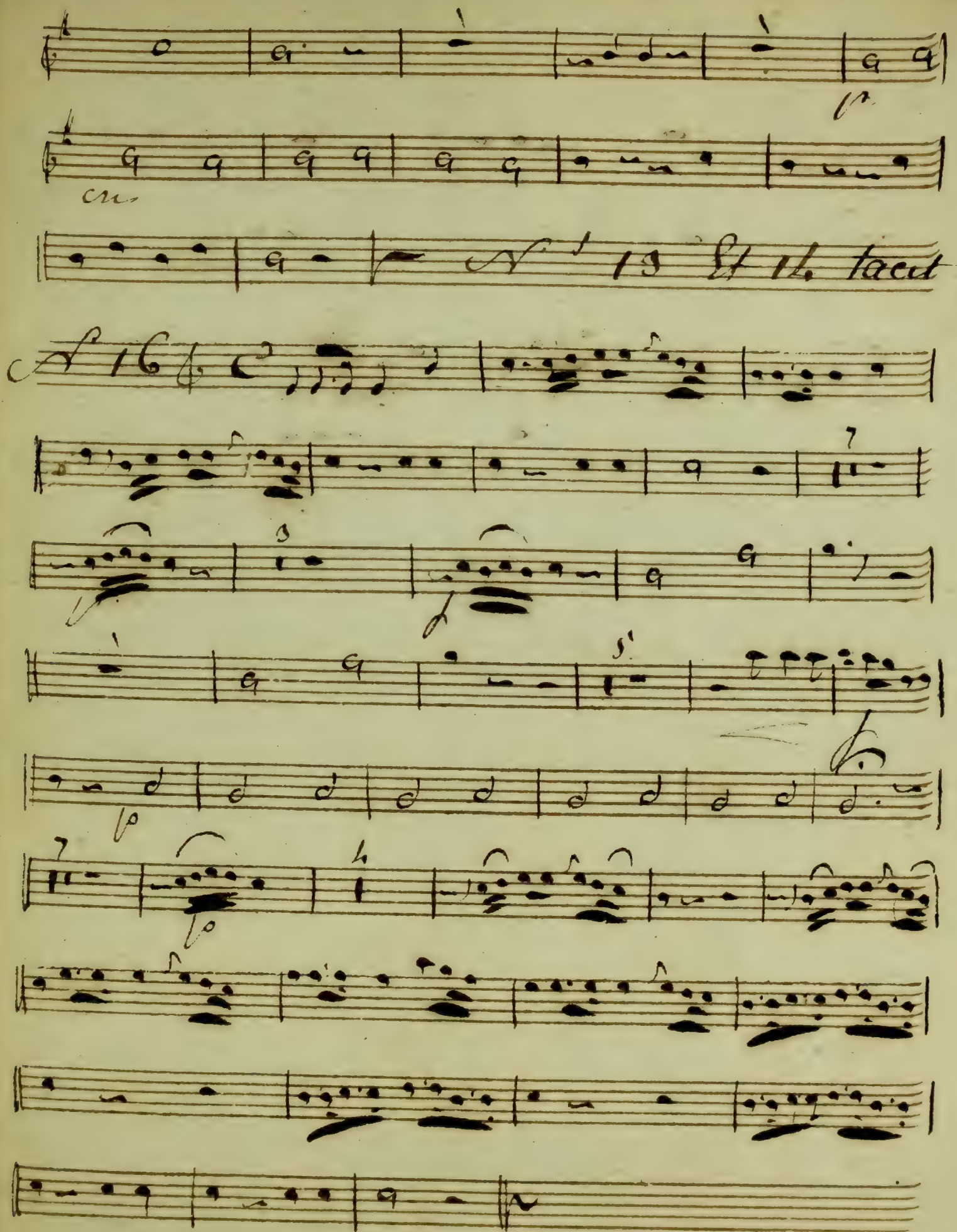
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Ex A.







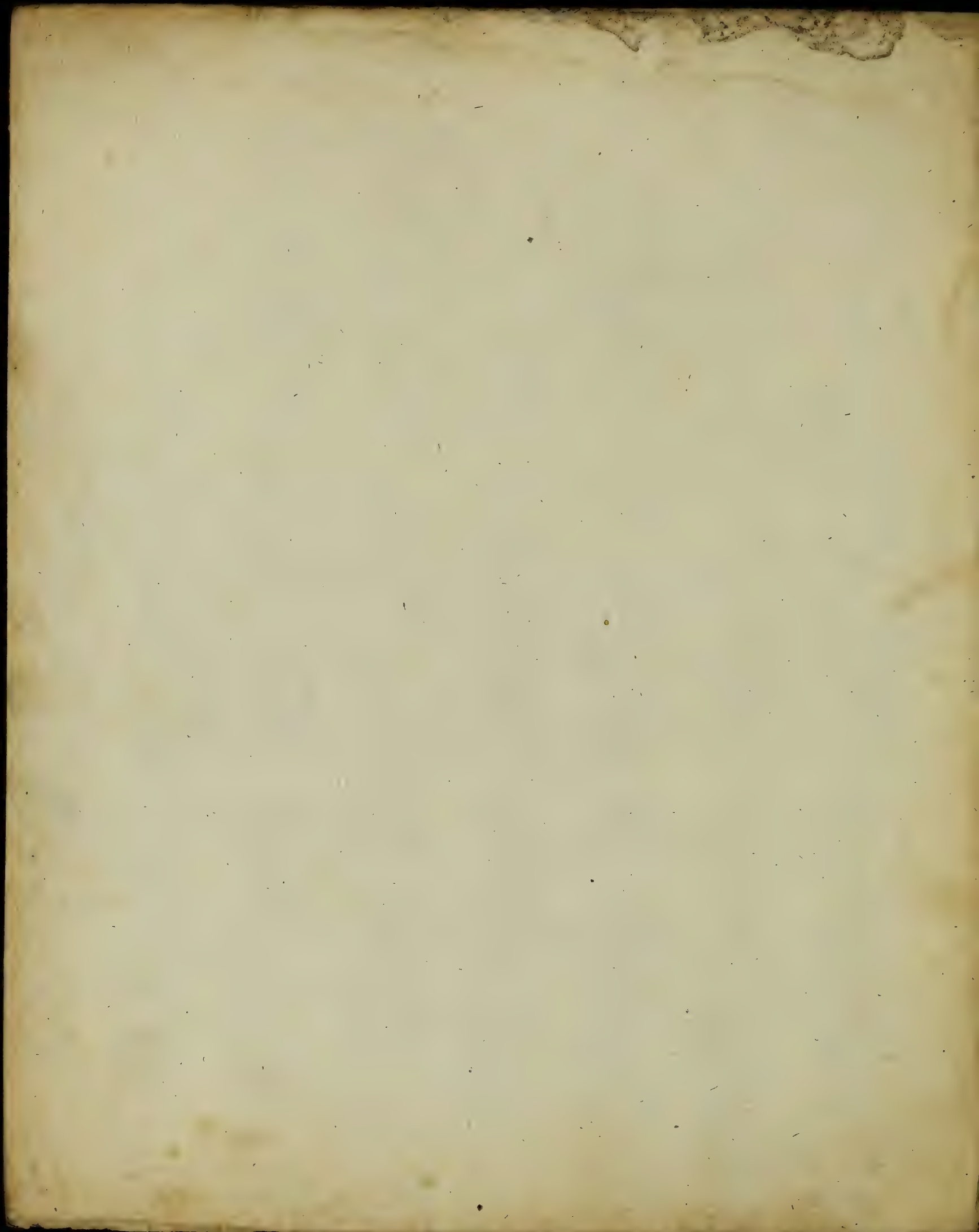




Fagotti.

Gusman D'alfarache

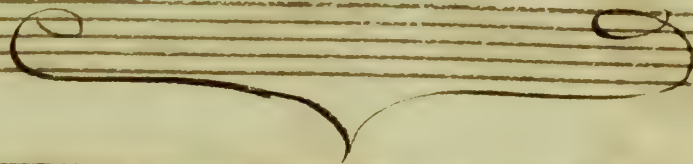


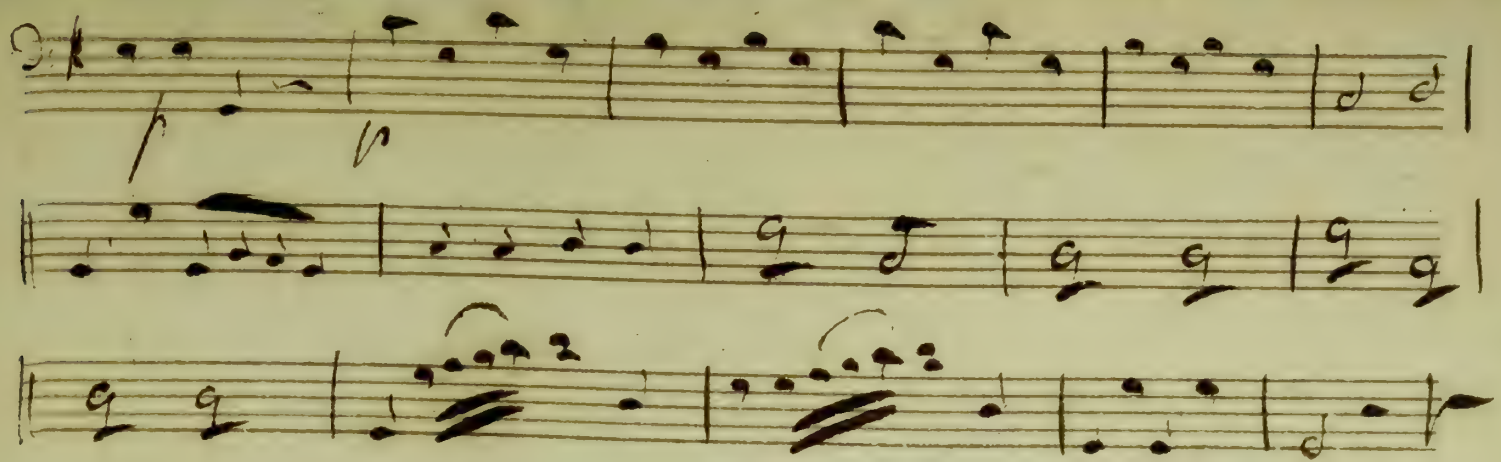




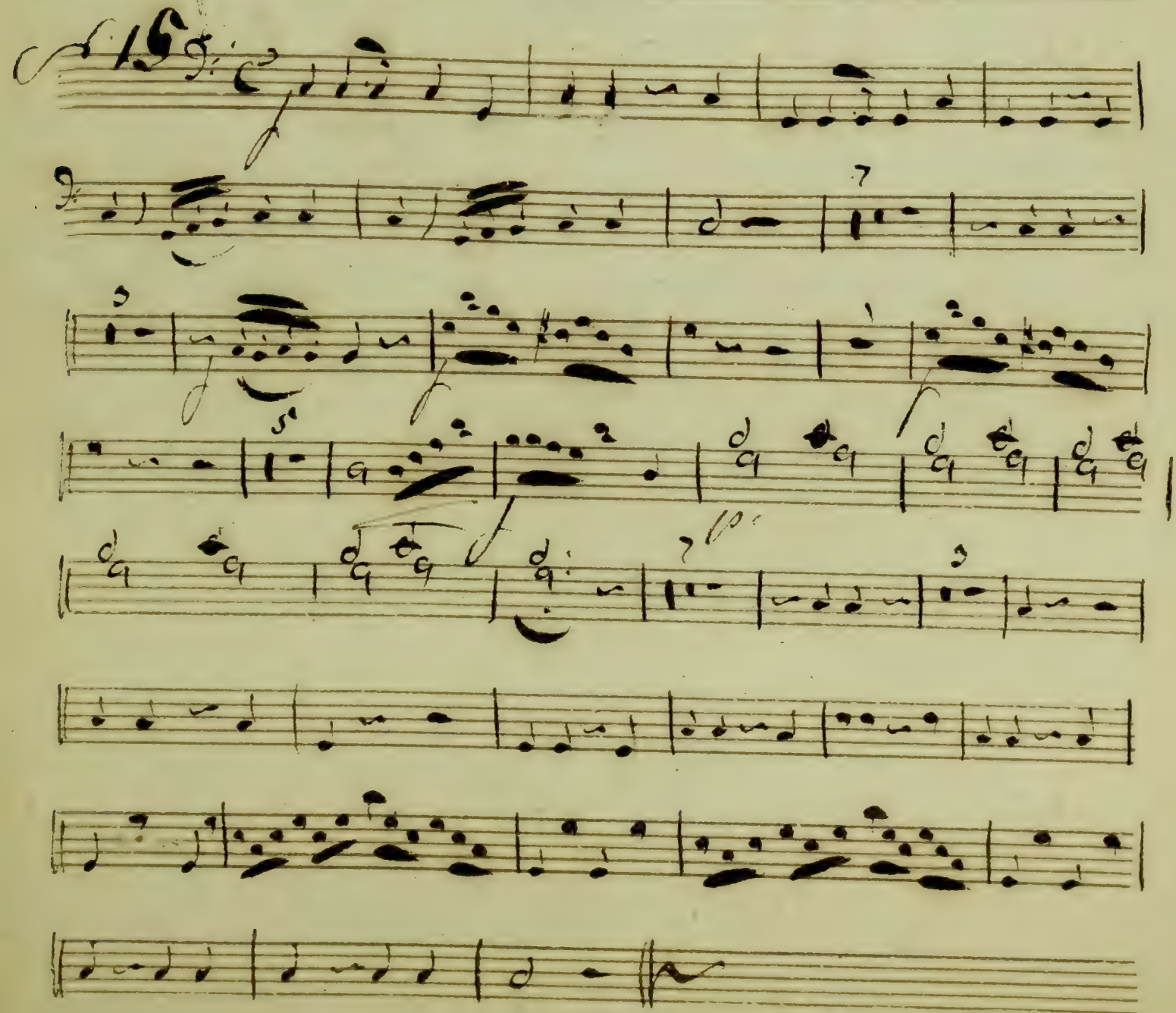
Gusman Dalfarache

Fagotti

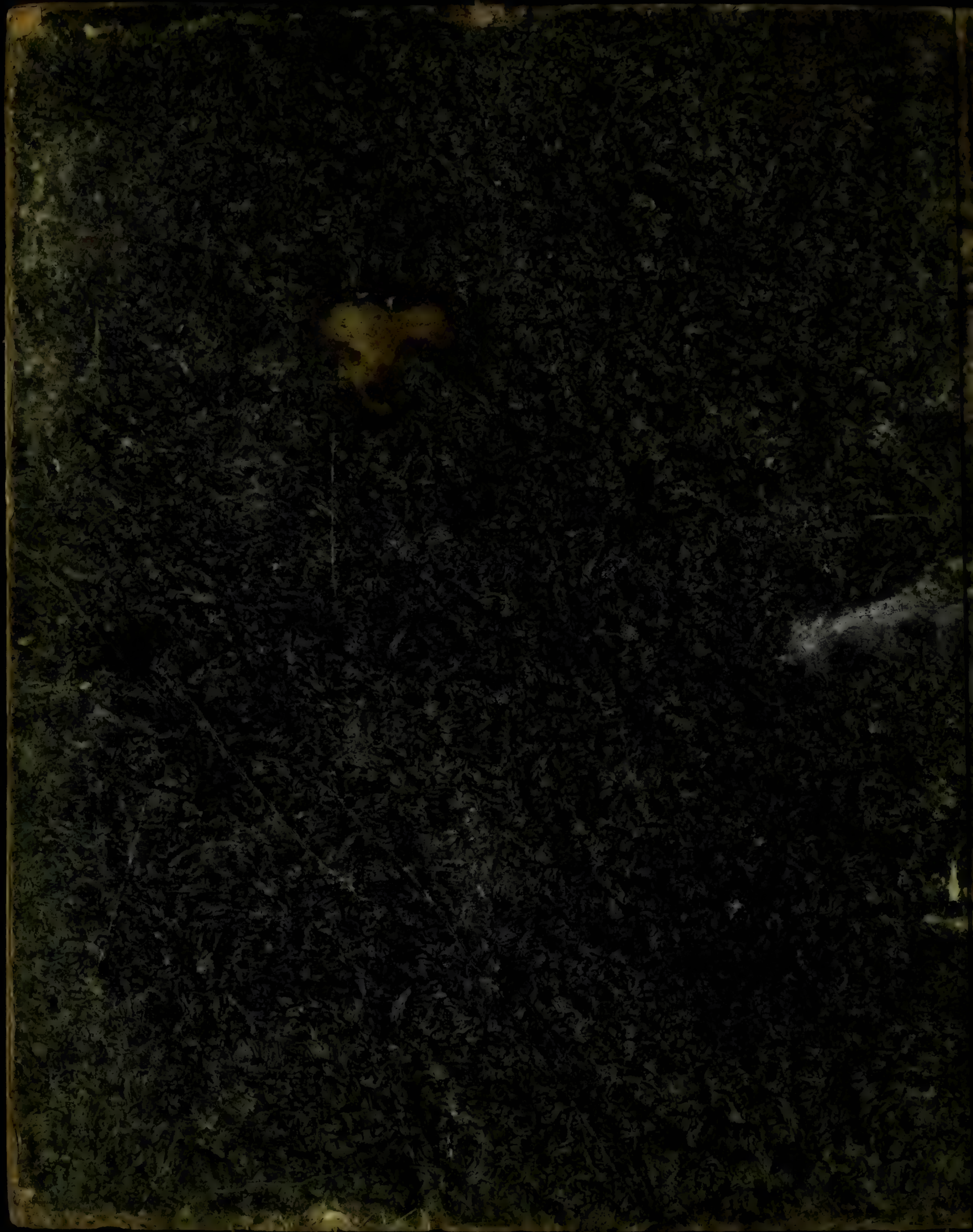




13, 14, 15 *tacet*







Corno. 1.^o

Gusman D'alfarache

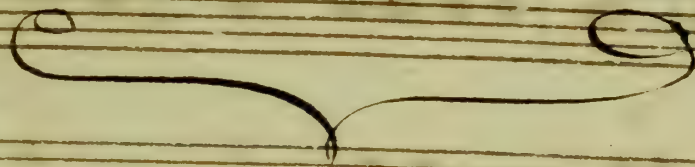


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Gusman D'Alfarache

Corno 1^{mo}



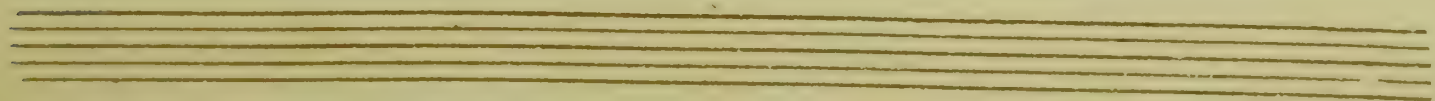
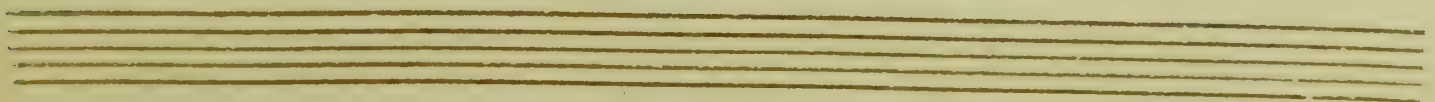
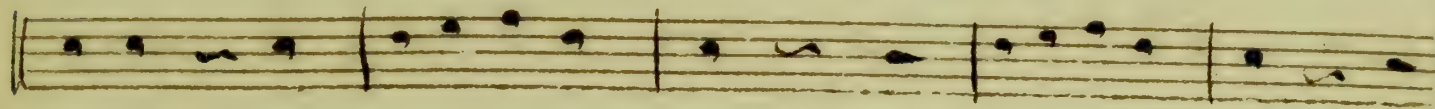
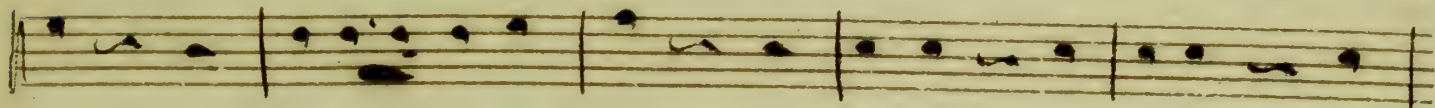
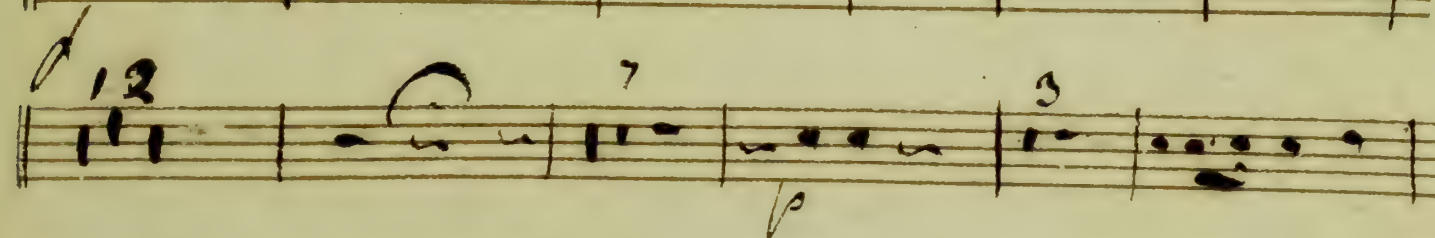
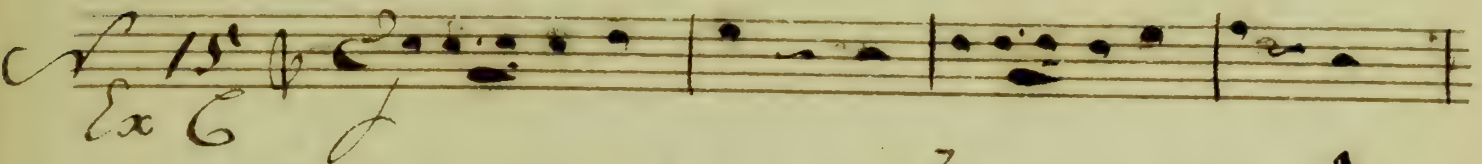
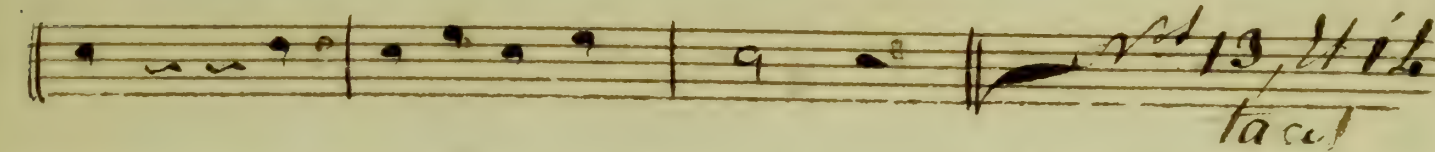
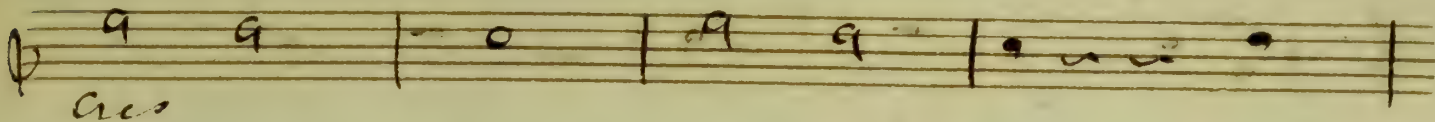
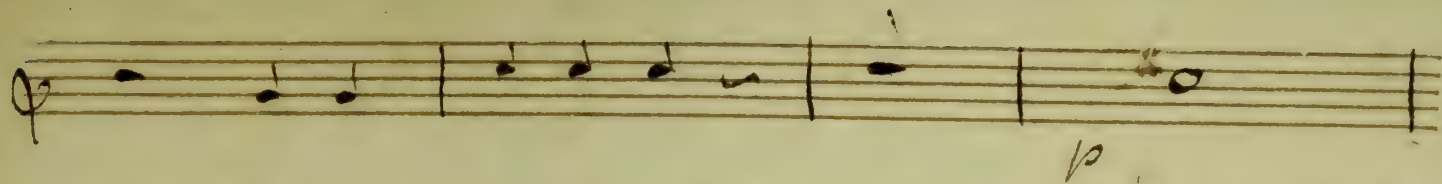
1, 2 3 4 Et 5 tacet

lu mi *6* *2* *1* *p*

7, 8 9, 10 Et 11 tacet

12 *3* *1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12*

lu mi *6* *2* *1* *p*





Corno. 2.^{do}

Guidman d'alfarache

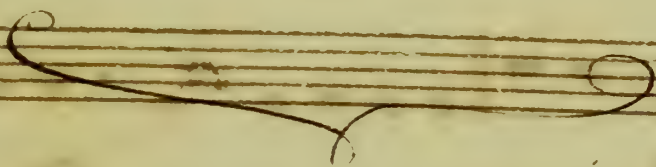




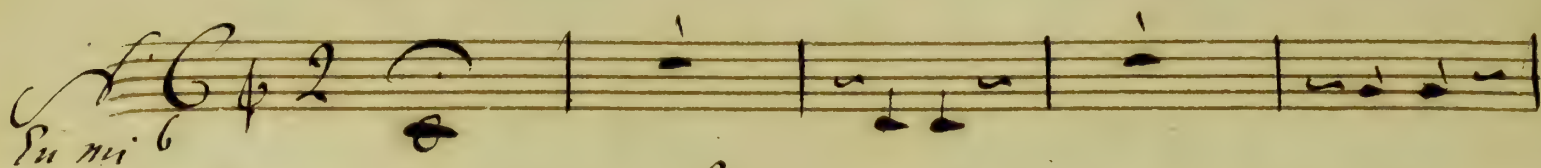


Gustave Valfarache

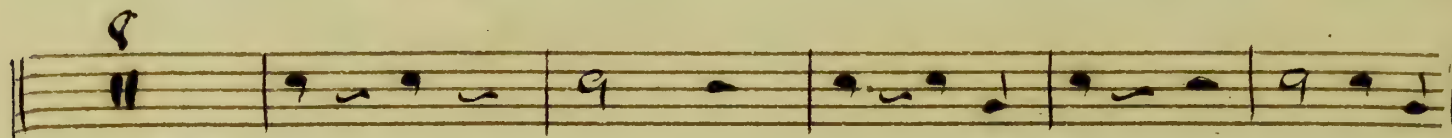
Corno Secondo



1, 2, 3, 4 Et 5 tacet

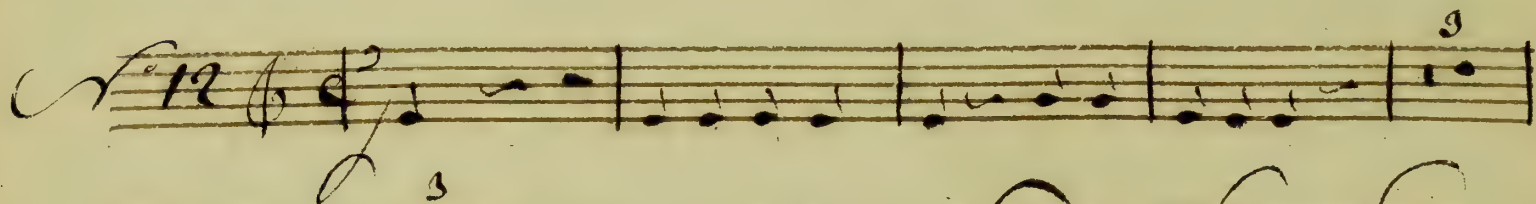
In mi  Musical notation for measures 1-4. Measure 1: Treble clef, C4 quarter, E4 quarter, G4 half. Measure 2: F#4 quarter, A4 quarter, B4 half. Measure 3: C5 quarter, B4 quarter, A4 half. Measure 4: G4 quarter, F#4 quarter, E4 half.

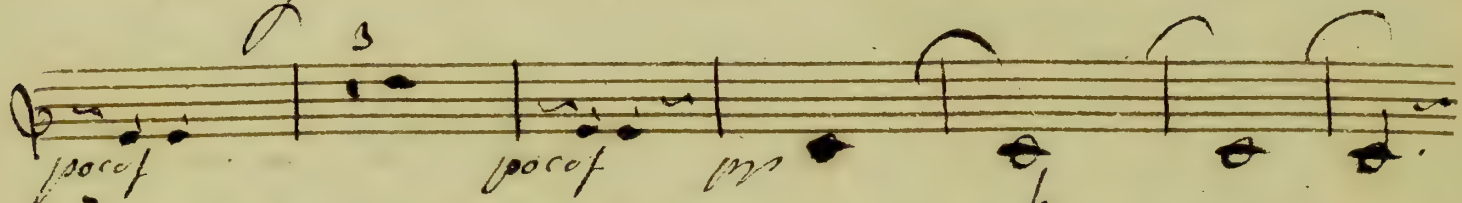
 Musical notation for measures 5-8. Measure 5: C4 quarter, E4 quarter, G4 half. Measure 6: F#4 quarter, A4 quarter, B4 half. Measure 7: C5 quarter, B4 quarter, A4 half. Measure 8: G4 quarter, F#4 quarter, E4 half.

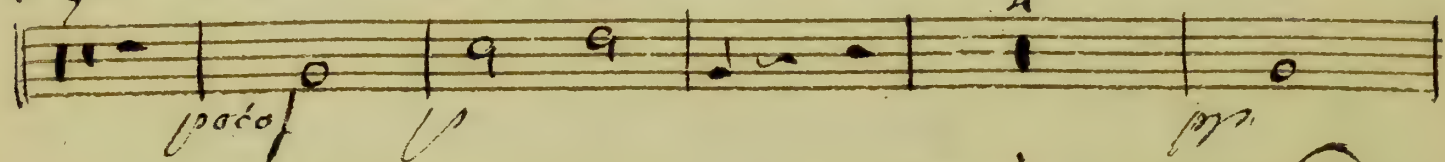
 Musical notation for measures 9-12. Measure 9: C4 quarter, E4 quarter, G4 half. Measure 10: F#4 quarter, A4 quarter, B4 half. Measure 11: C5 quarter, B4 quarter, A4 half. Measure 12: G4 quarter, F#4 quarter, E4 half.

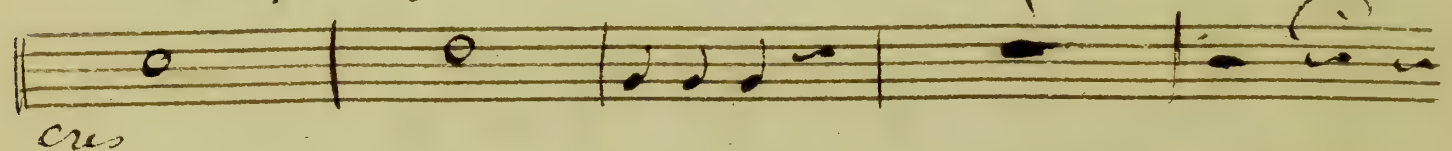
 Musical notation for measures 13-16. Measure 13: C4 quarter, E4 quarter, G4 half. Measure 14: F#4 quarter, A4 quarter, B4 half. Measure 15: C5 quarter, B4 quarter, A4 half. Measure 16: G4 quarter, F#4 quarter, E4 half.

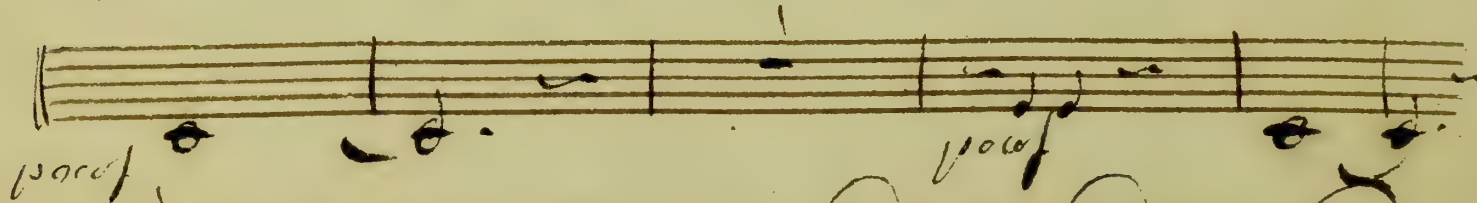
7, 8, 9, 10 Et 11

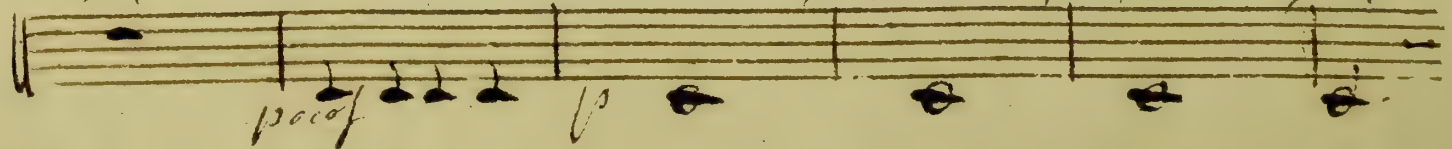
12  Musical notation for measures 17-20. Measure 17: C4 quarter, E4 quarter, G4 half. Measure 18: F#4 quarter, A4 quarter, B4 half. Measure 19: C5 quarter, B4 quarter, A4 half. Measure 20: G4 quarter, F#4 quarter, E4 half.

poco  Musical notation for measures 21-24. Measure 21: C4 quarter, E4 quarter, G4 half. Measure 22: F#4 quarter, A4 quarter, B4 half. Measure 23: C5 quarter, B4 quarter, A4 half. Measure 24: G4 quarter, F#4 quarter, E4 half.

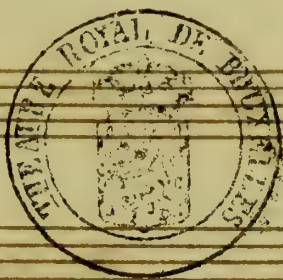
poco  Musical notation for measures 25-28. Measure 25: C4 quarter, E4 quarter, G4 half. Measure 26: F#4 quarter, A4 quarter, B4 half. Measure 27: C5 quarter, B4 quarter, A4 half. Measure 28: G4 quarter, F#4 quarter, E4 half.

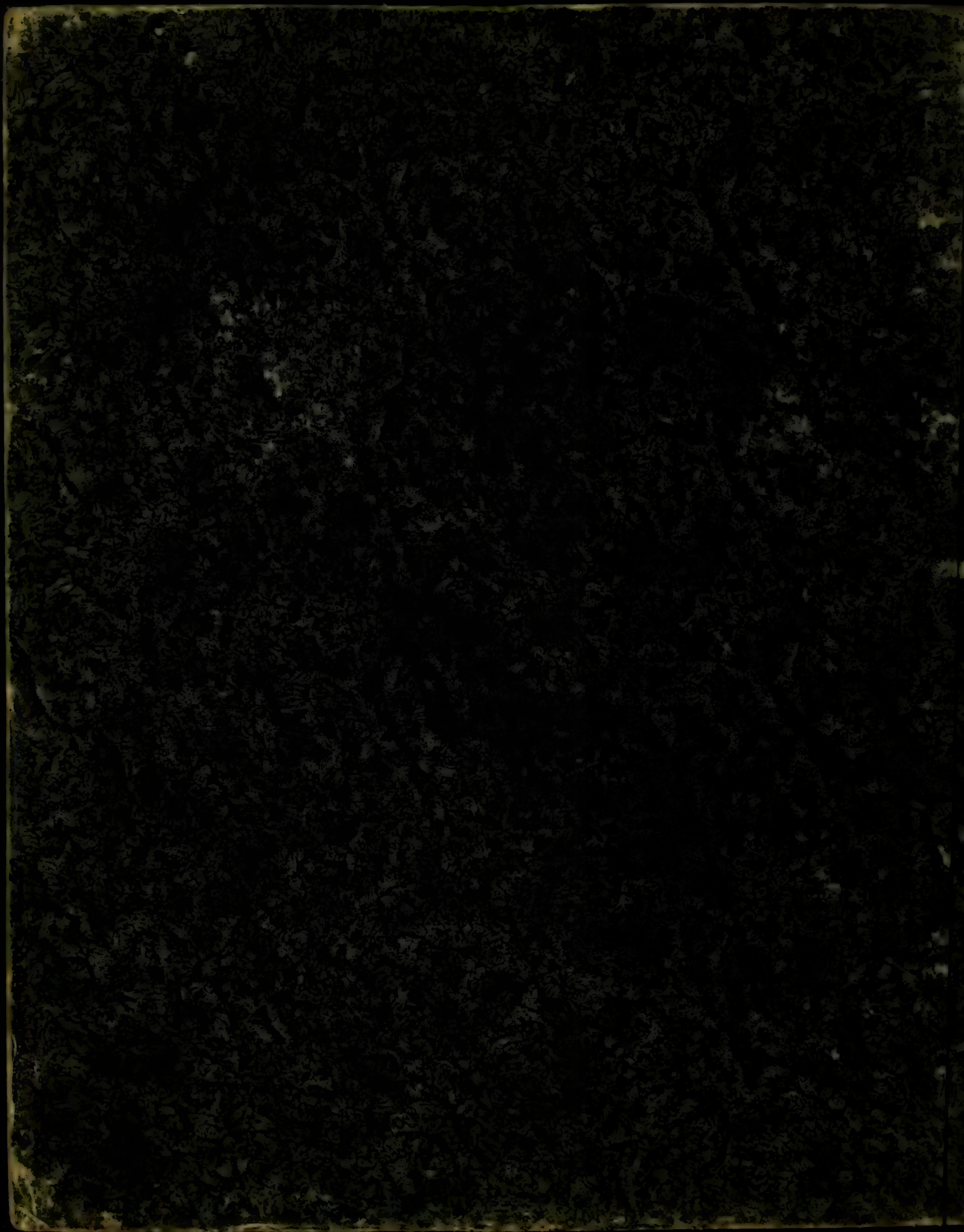
cres  Musical notation for measures 29-32. Measure 29: C4 quarter, E4 quarter, G4 half. Measure 30: F#4 quarter, A4 quarter, B4 half. Measure 31: C5 quarter, B4 quarter, A4 half. Measure 32: G4 quarter, F#4 quarter, E4 half.

poco  Musical notation for measures 33-36. Measure 33: C4 quarter, E4 quarter, G4 half. Measure 34: F#4 quarter, A4 quarter, B4 half. Measure 35: C5 quarter, B4 quarter, A4 half. Measure 36: G4 quarter, F#4 quarter, E4 half.

poco  Musical notation for measures 37-40. Measure 37: C4 quarter, E4 quarter, G4 half. Measure 38: F#4 quarter, A4 quarter, B4 half. Measure 39: C5 quarter, B4 quarter, A4 half. Measure 40: G4 quarter, F#4 quarter, E4 half.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "cres" is written below the second staff. The word "tacet" is written below the third staff. The number "15" is written above the fourth staff, and "Ex 6" is written below it. The number "12" is written above the sixth staff. The number "13" is written above the third staff, and "14" is written below it. The number "15" is written above the fourth staff, and "16" is written below it. The number "17" is written above the fifth staff, and "18" is written below it. The number "19" is written above the sixth staff, and "20" is written below it. The number "21" is written above the seventh staff, and "22" is written below it. The number "23" is written above the eighth staff, and "24" is written below it. The number "25" is written above the ninth staff, and "26" is written below it. The number "27" is written above the tenth staff, and "28" is written below it. The number "29" is written above the eleventh staff, and "30" is written below it. The number "31" is written above the twelfth staff, and "32" is written below it. The number "33" is written above the thirteenth staff, and "34" is written below it. The number "35" is written above the fourteenth staff, and "36" is written below it. The number "37" is written above the fifteenth staff, and "38" is written below it. The number "39" is written above the sixteenth staff, and "40" is written below it. The number "41" is written above the seventeenth staff, and "42" is written below it. The number "43" is written above the eighteenth staff, and "44" is written below it. The number "45" is written above the nineteenth staff, and "46" is written below it. The number "47" is written above the twentieth staff, and "48" is written below it. The number "49" is written above the twenty-first staff, and "50" is written below it. The number "51" is written above the twenty-second staff, and "52" is written below it. The number "53" is written above the twenty-third staff, and "54" is written below it. The number "55" is written above the twenty-fourth staff, and "56" is written below it. The number "57" is written above the twenty-fifth staff, and "58" is written below it. The number "59" is written above the twenty-sixth staff, and "60" is written below it. The number "61" is written above the twenty-seventh staff, and "62" is written below it. The number "63" is written above the twenty-eighth staff, and "64" is written below it. The number "65" is written above the twenty-ninth staff, and "66" is written below it. The number "67" is written above the thirtieth staff, and "68" is written below it. The number "69" is written above the thirty-first staff, and "70" is written below it. The number "71" is written above the thirty-second staff, and "72" is written below it. The number "73" is written above the thirty-third staff, and "74" is written below it. The number "75" is written above the thirty-fourth staff, and "76" is written below it. The number "77" is written above the thirty-fifth staff, and "78" is written below it. The number "79" is written above the thirty-sixth staff, and "80" is written below it. The number "81" is written above the thirty-seventh staff, and "82" is written below it. The number "83" is written above the thirty-eighth staff, and "84" is written below it. The number "85" is written above the thirty-ninth staff, and "86" is written below it. The number "87" is written above the fortieth staff, and "88" is written below it. The number "89" is written above the forty-first staff, and "90" is written below it. The number "91" is written above the forty-second staff, and "92" is written below it. The number "93" is written above the forty-third staff, and "94" is written below it. The number "95" is written above the forty-fourth staff, and "96" is written below it. The number "97" is written above the forty-fifth staff, and "98" is written below it. The number "99" is written above the forty-sixth staff, and "100" is written below it.





Basso.

Gusman. D'alfarache.

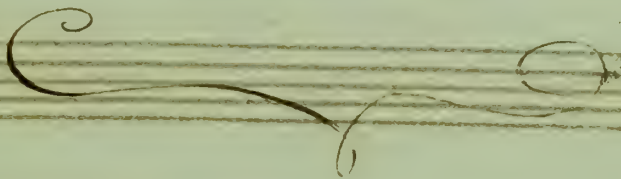




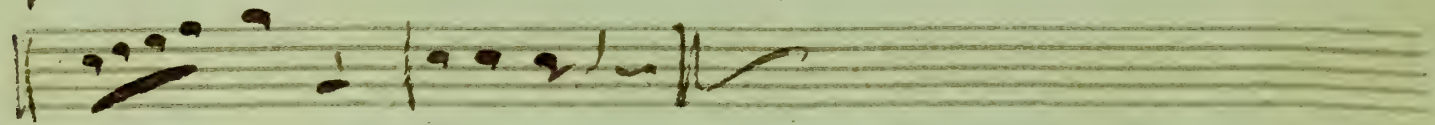
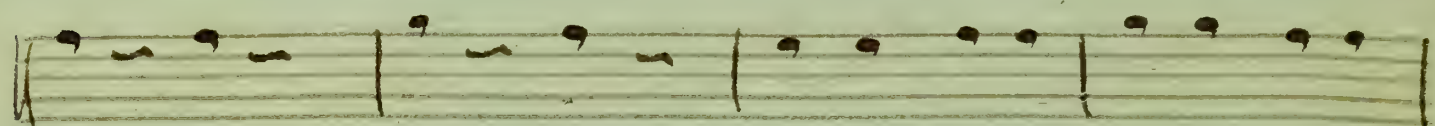
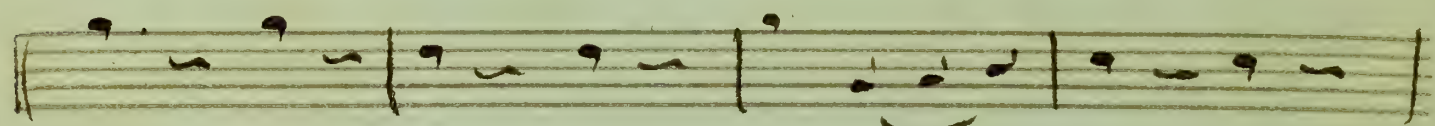
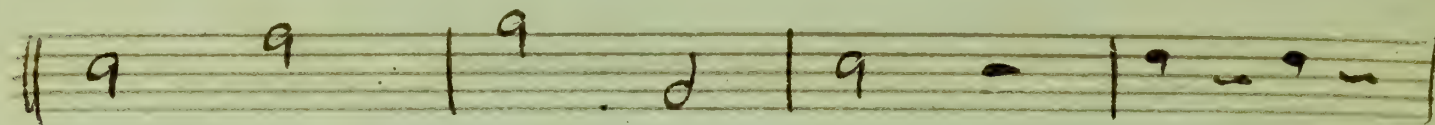
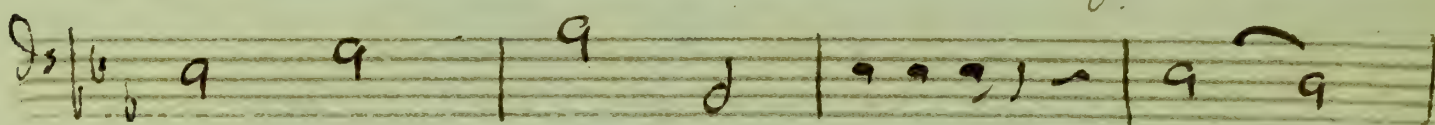


Isman d'affarache

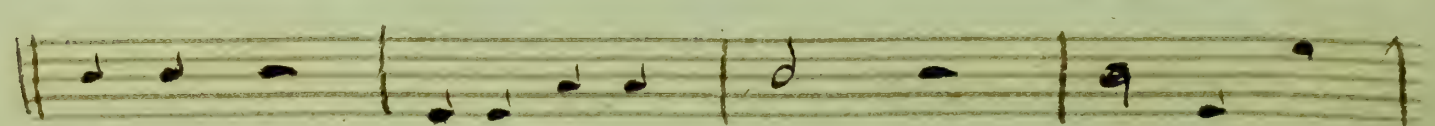
Basso

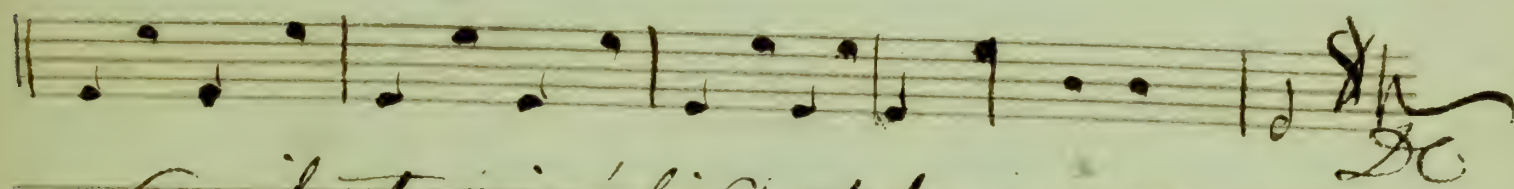
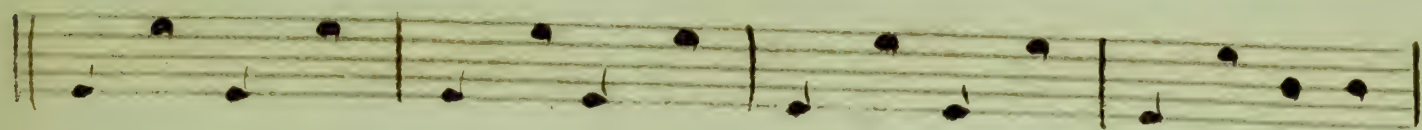
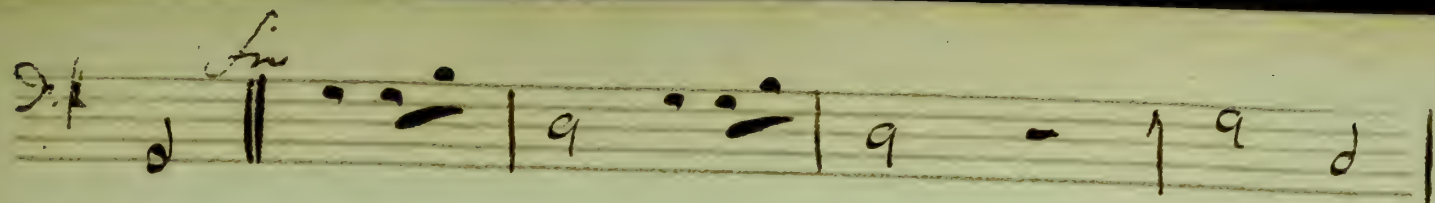


1 en quel état revoyez-vous gusman d'affarache

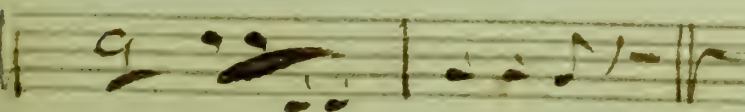
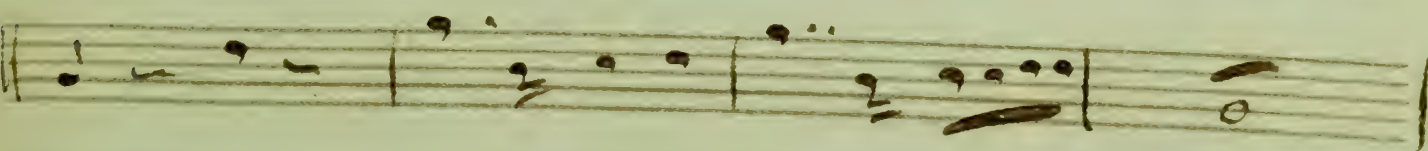
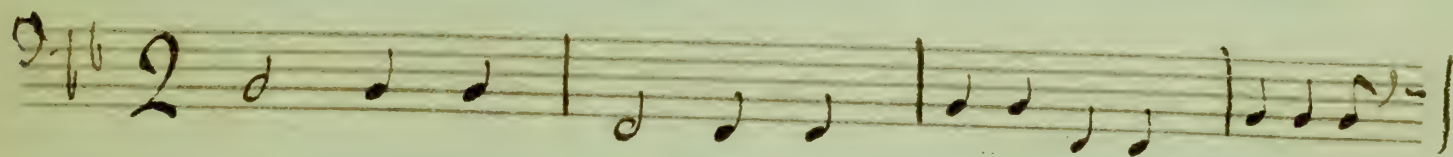


2 mais pour se reposer on s'offense personne

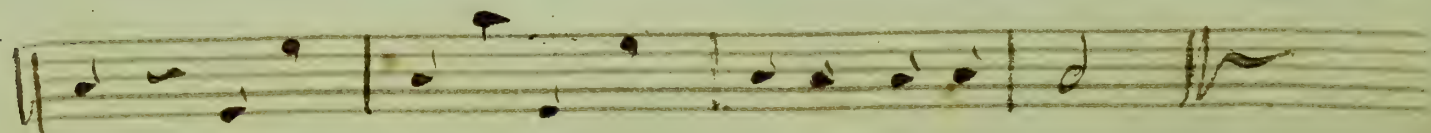
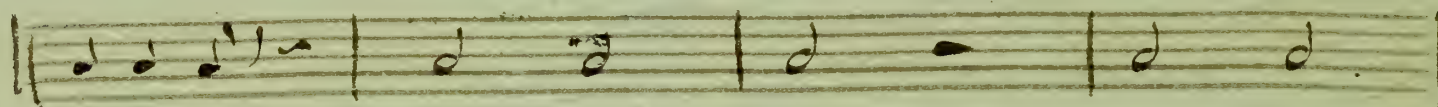
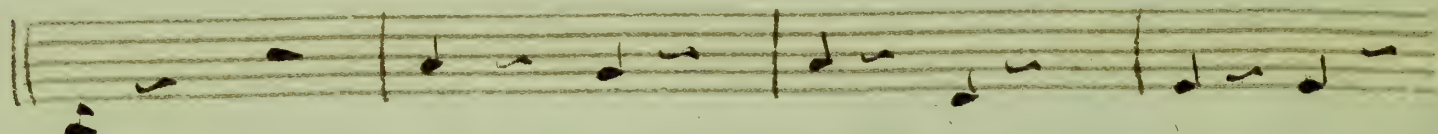
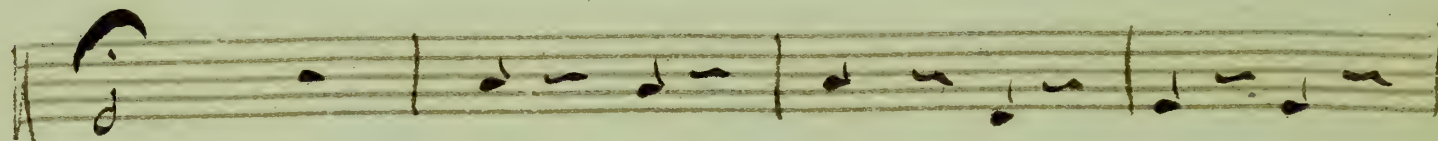
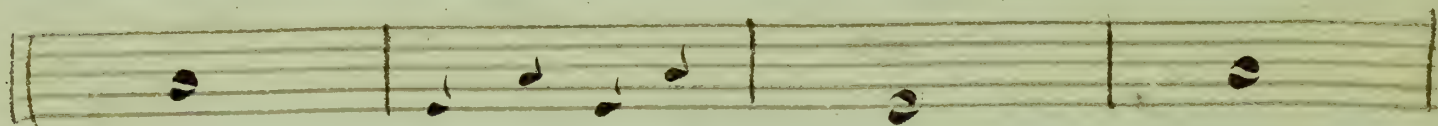
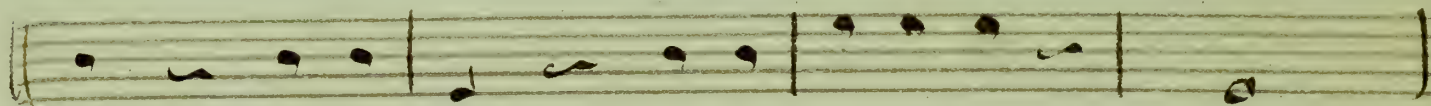
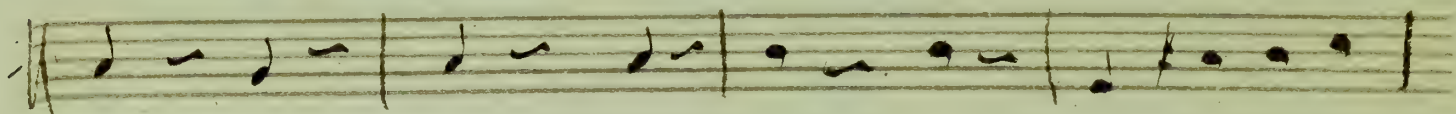
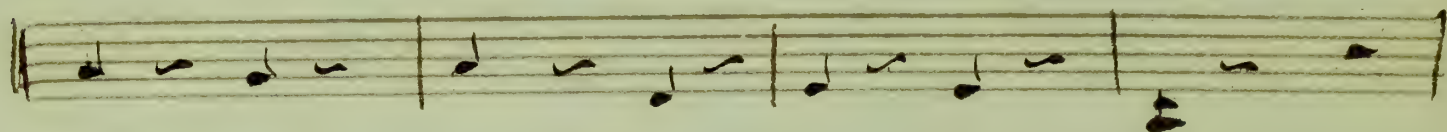
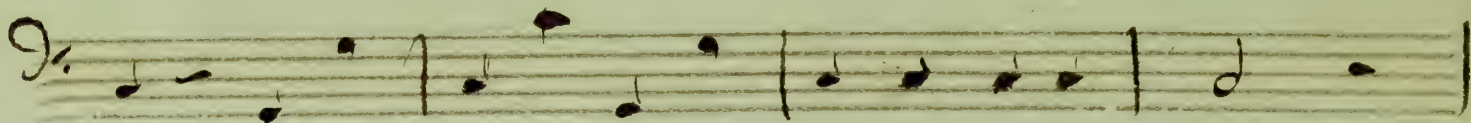
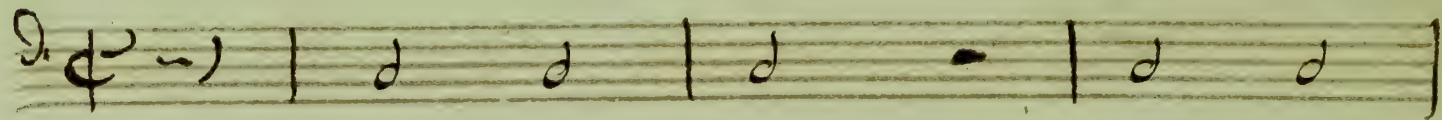
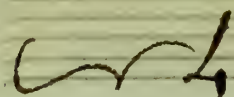




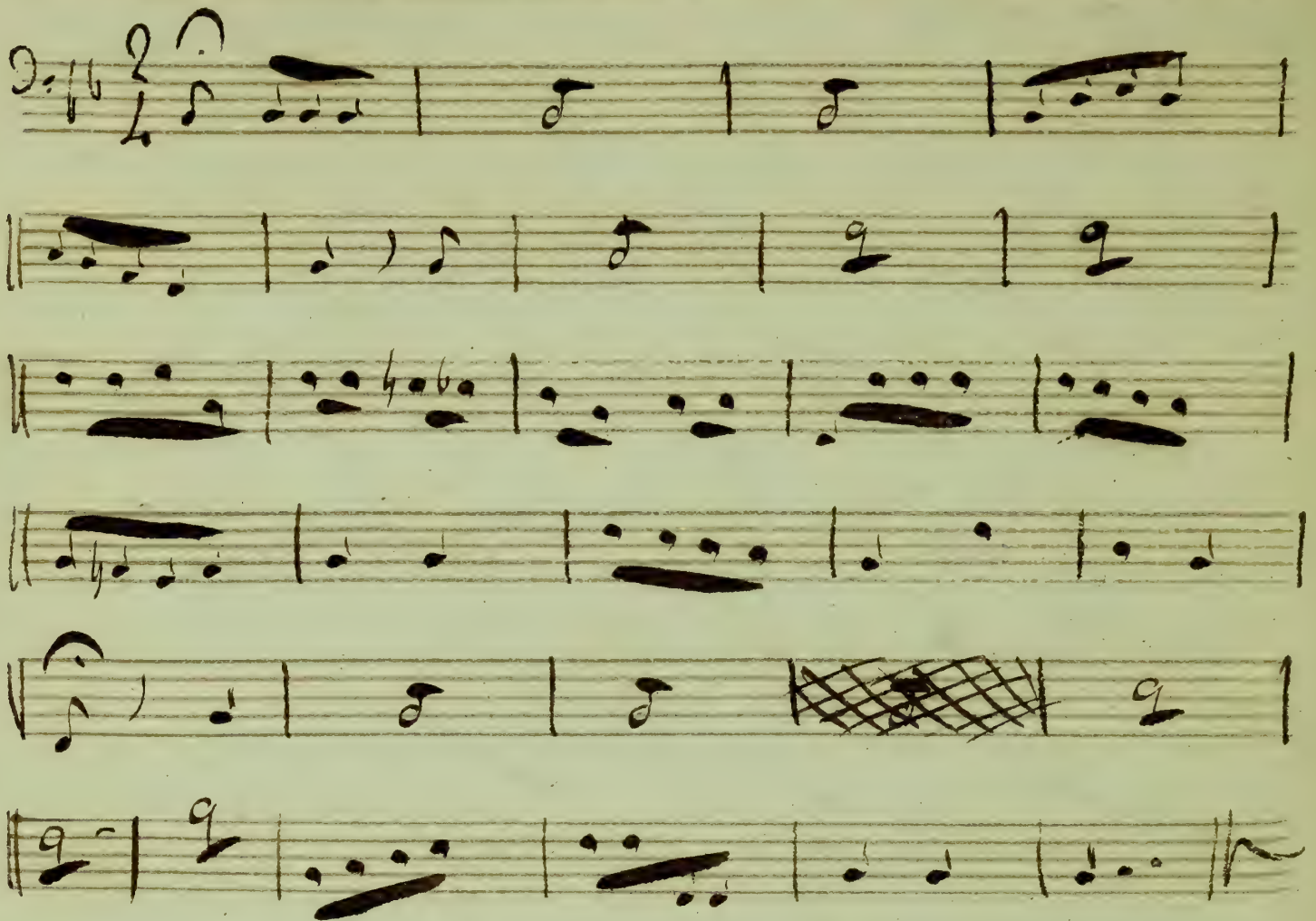
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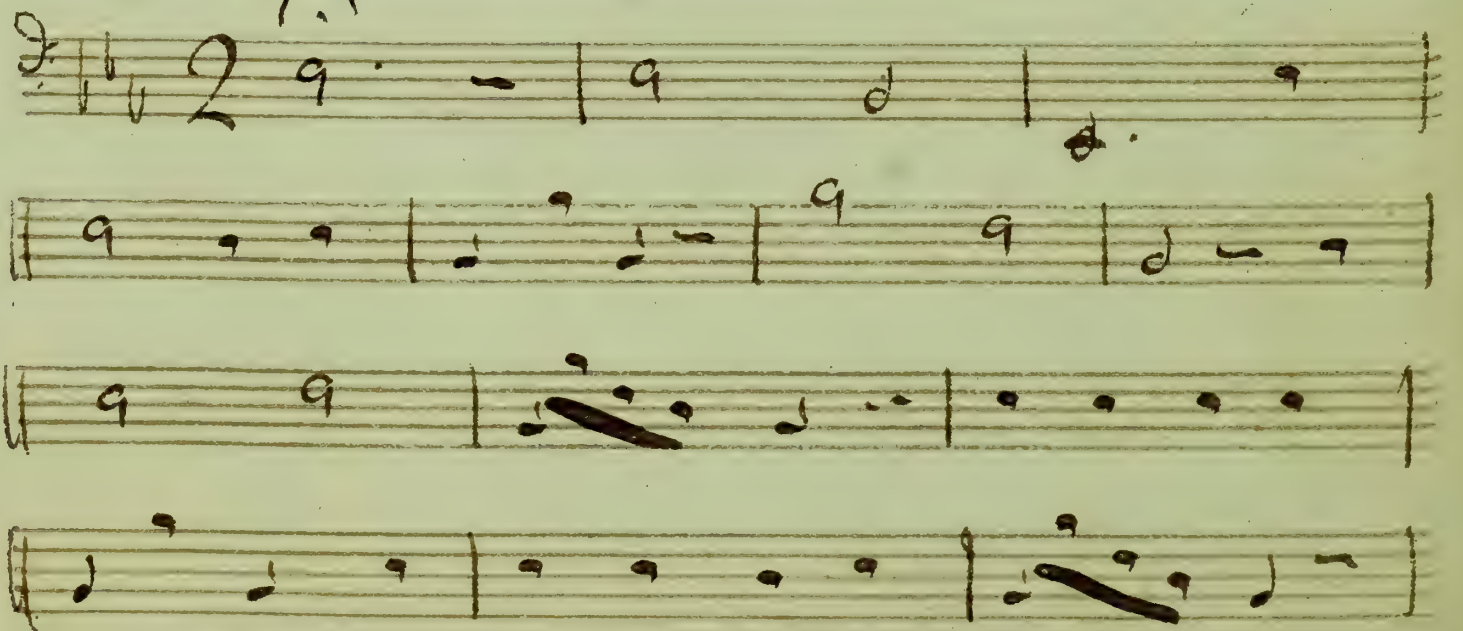
Désespérerais-tu de mon étoile

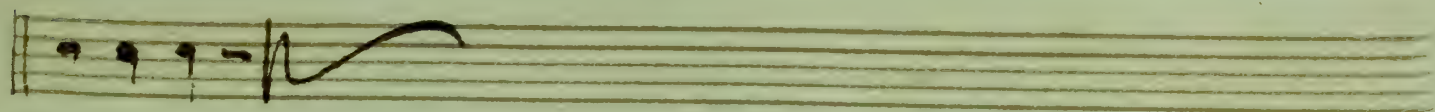


à qui le dites-vous

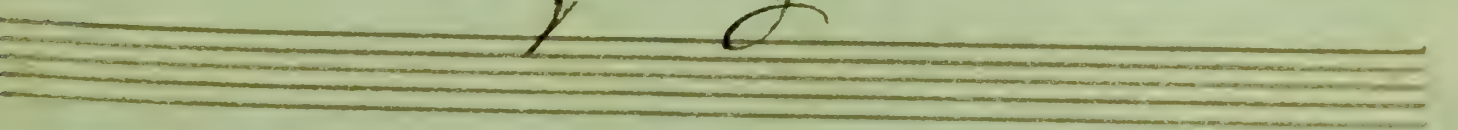
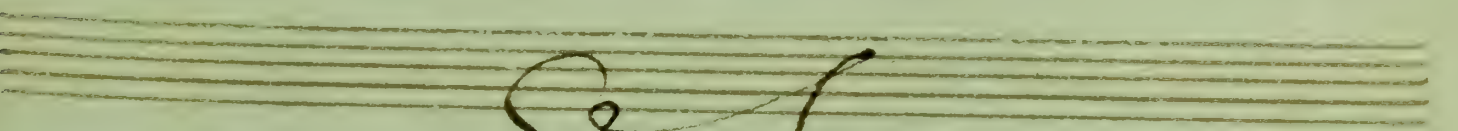
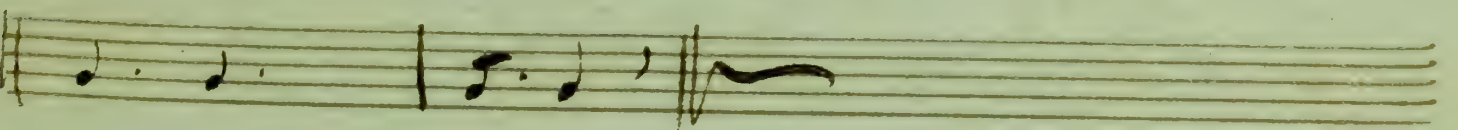
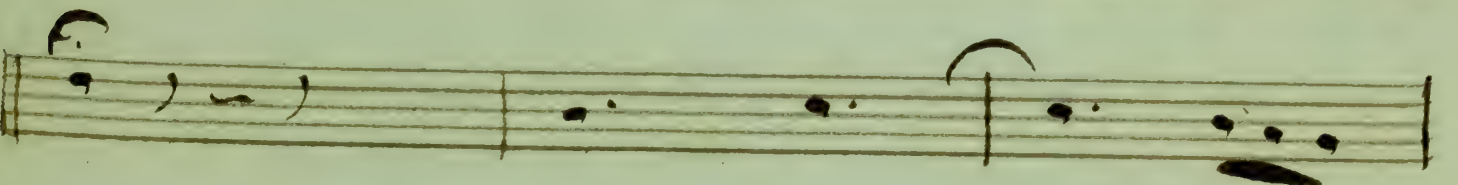
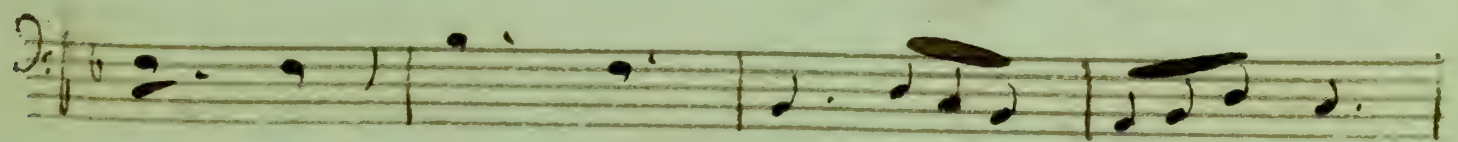
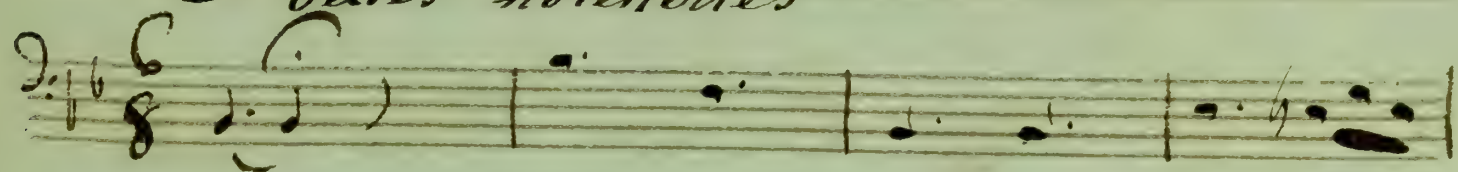


*il l'a offert de bon coeur sans exiger aucun
payement*

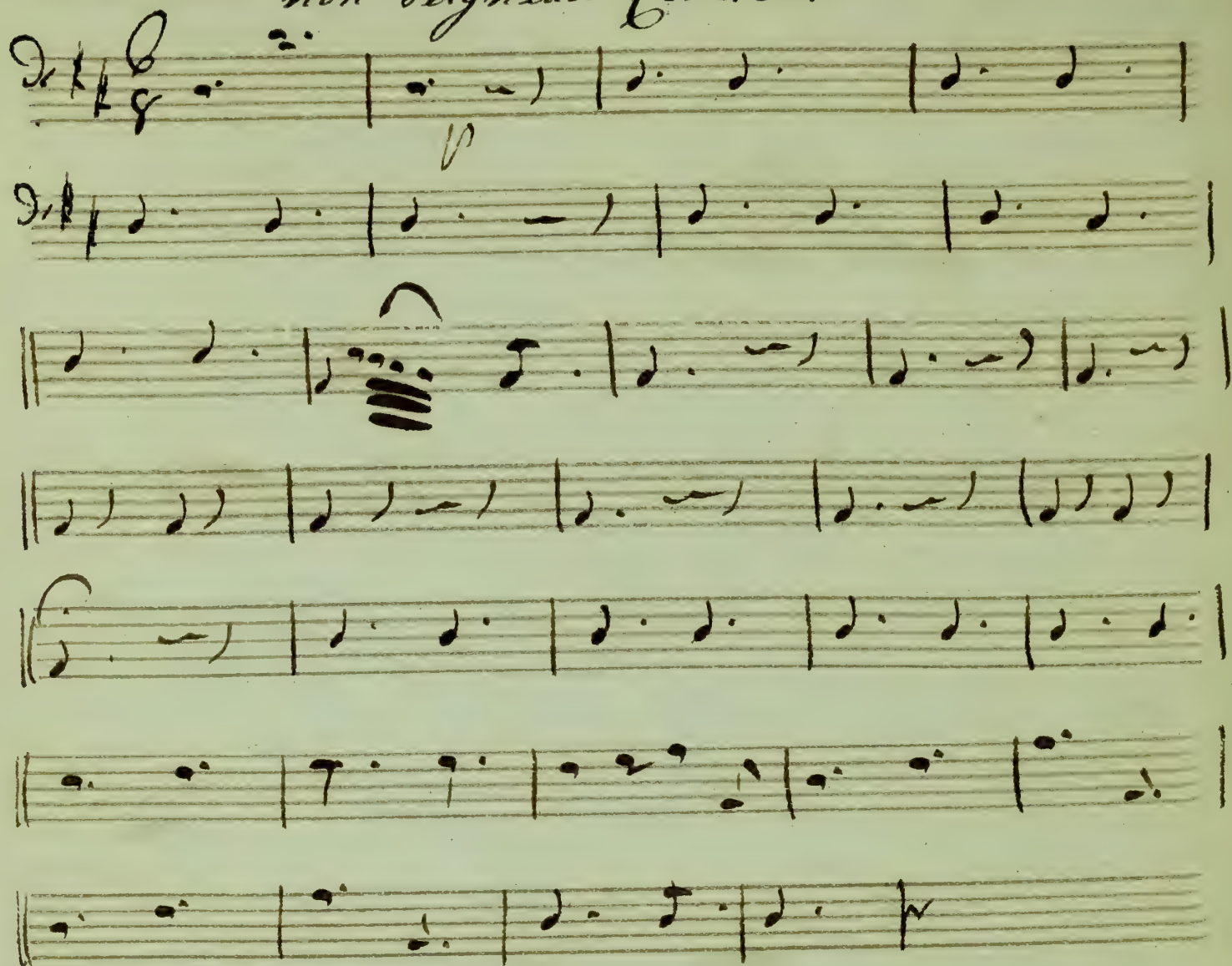




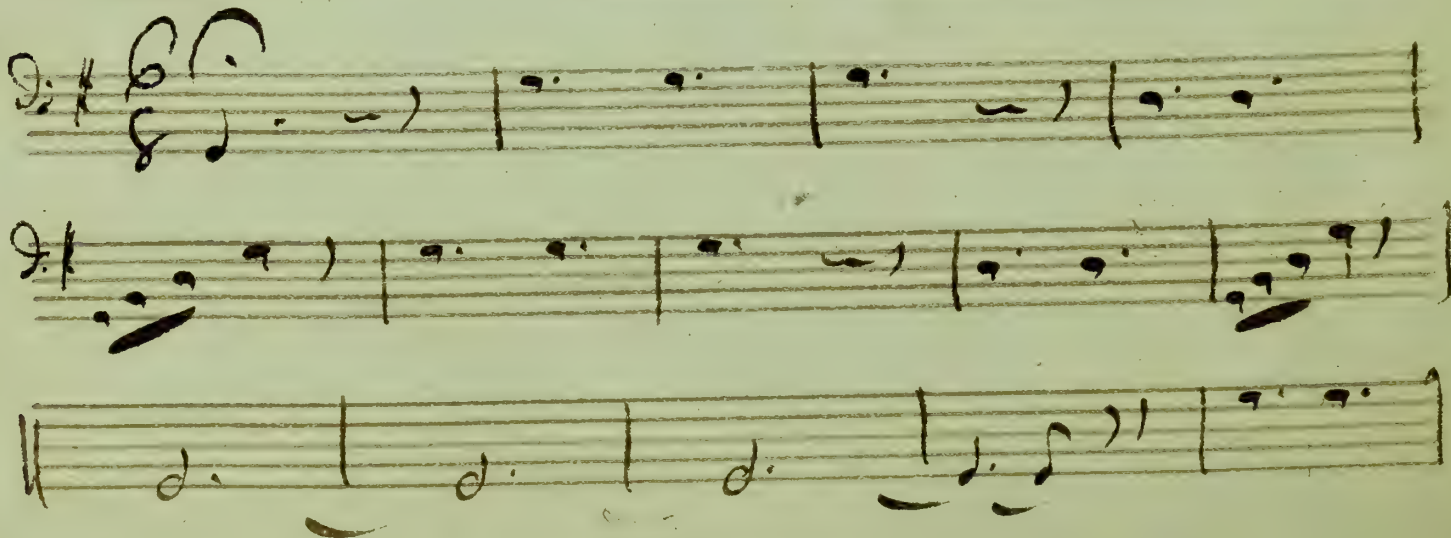
*nous ne logeons pas d'ordinaires en si
belles hôtelleries*

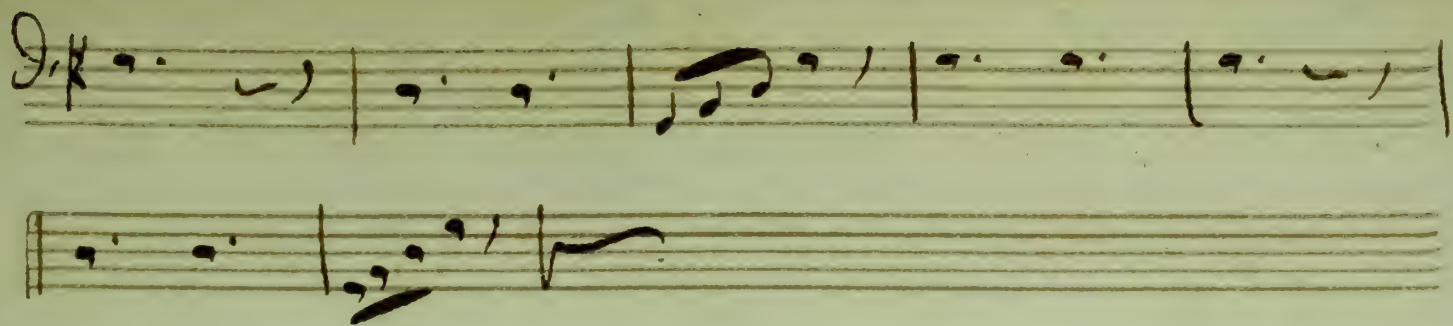


N. 10 Jérôme inigo Guistador n'est pas un fuit
non seigneurs cavaliers

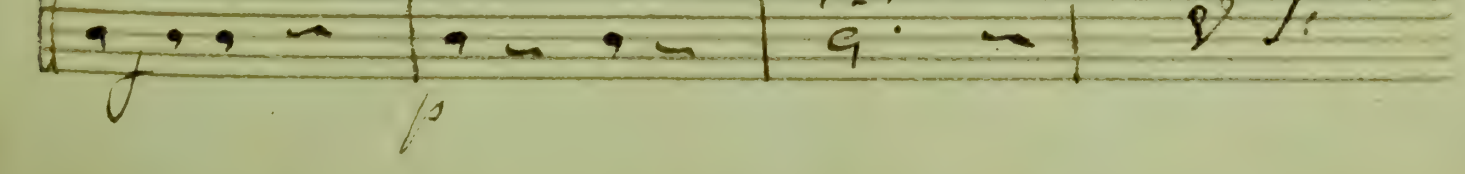
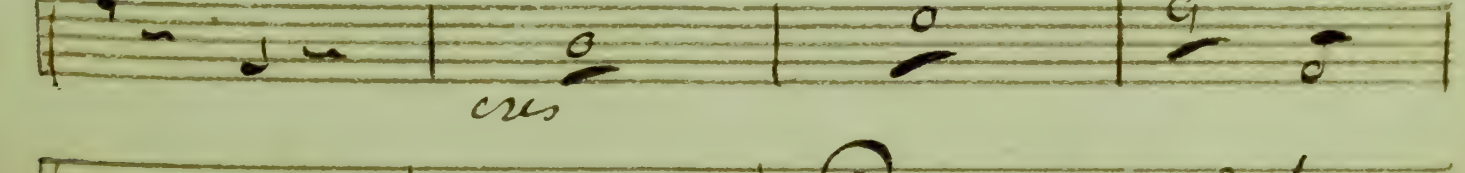
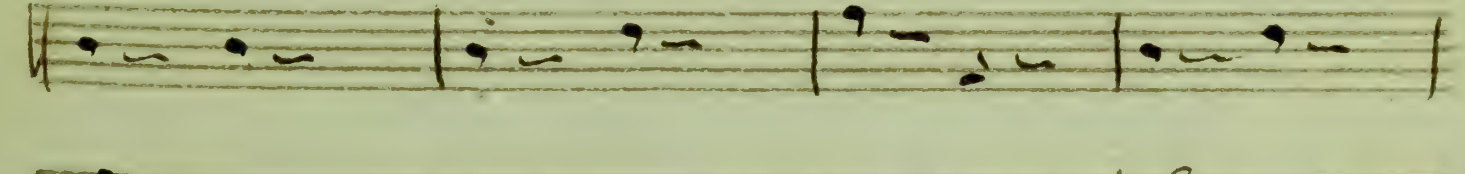
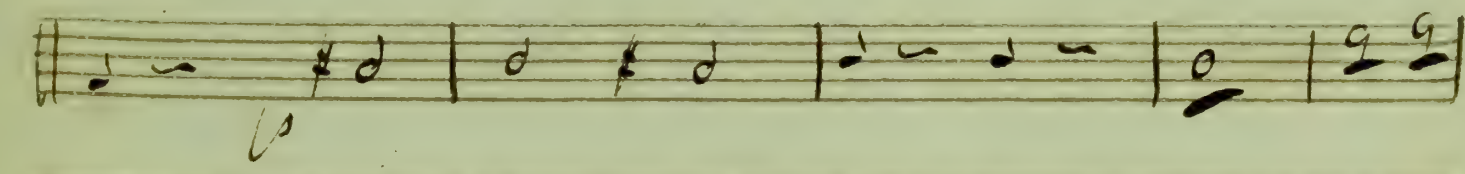
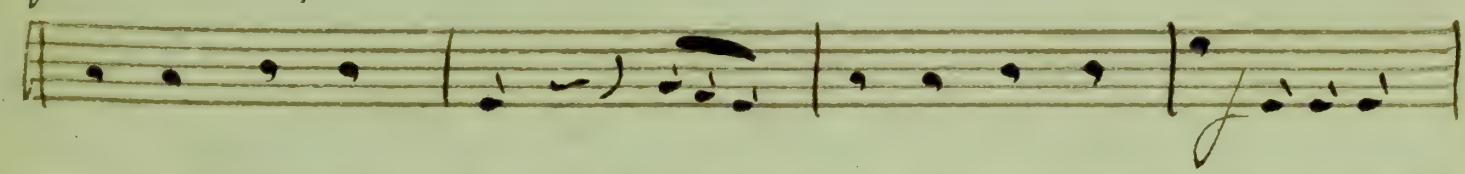
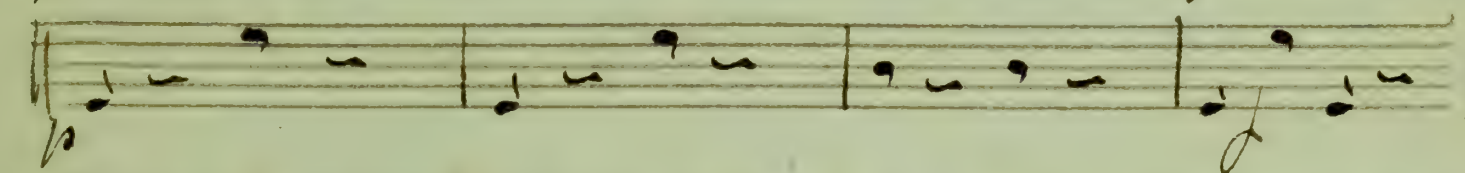
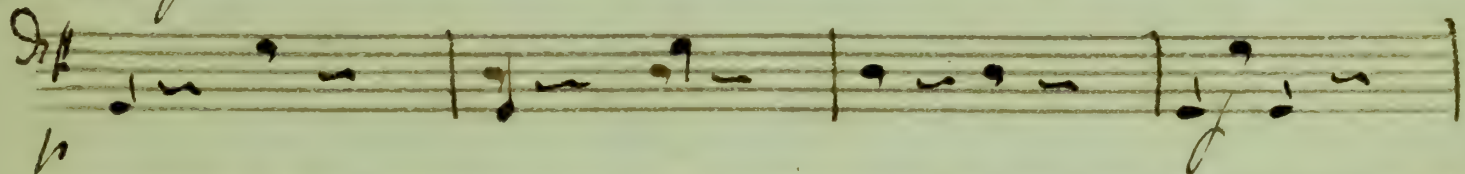
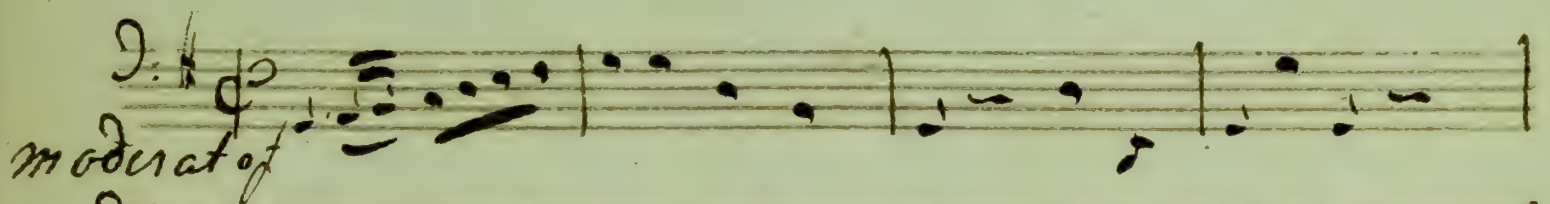


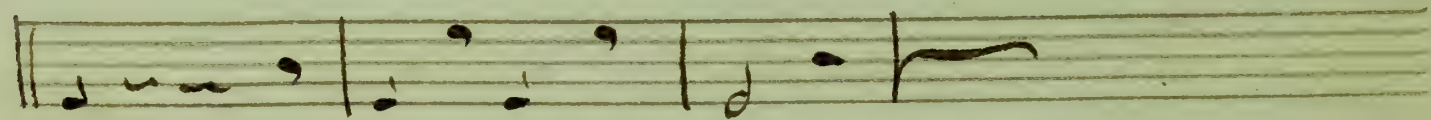
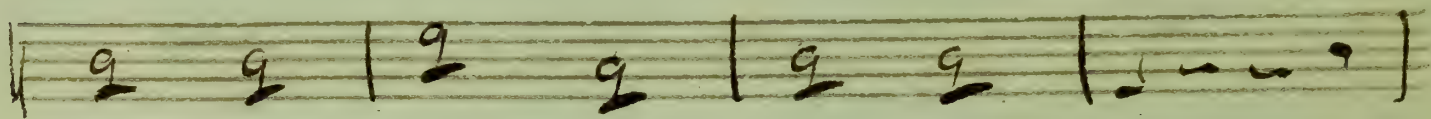
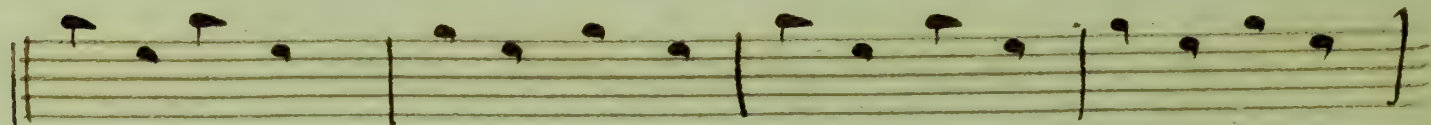
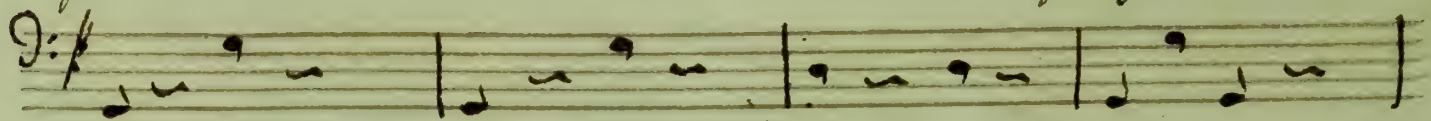
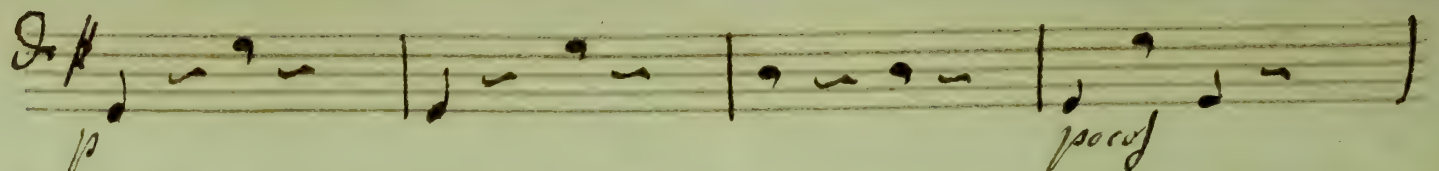
Si les hommes sont frères C'est pour s'obliger



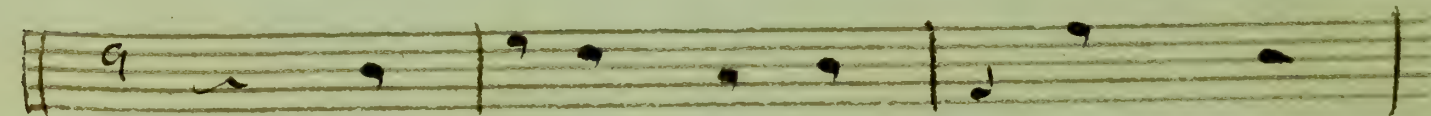
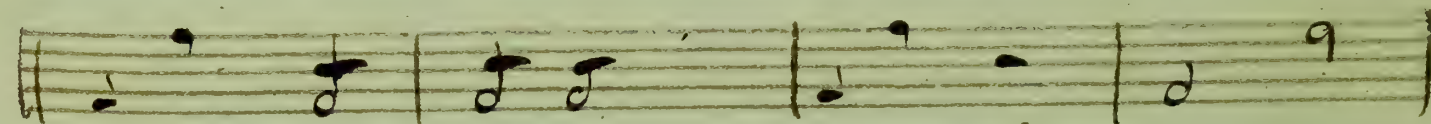
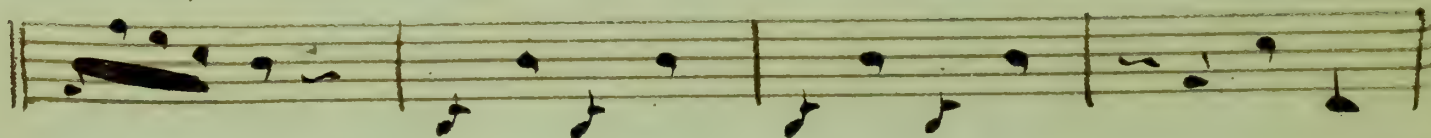
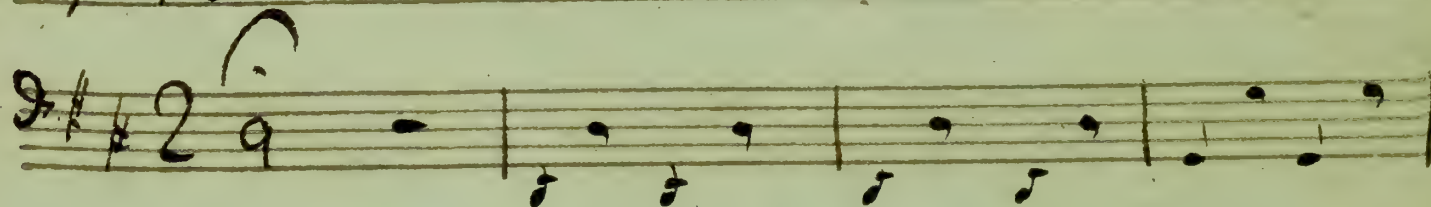


12 Men their hate



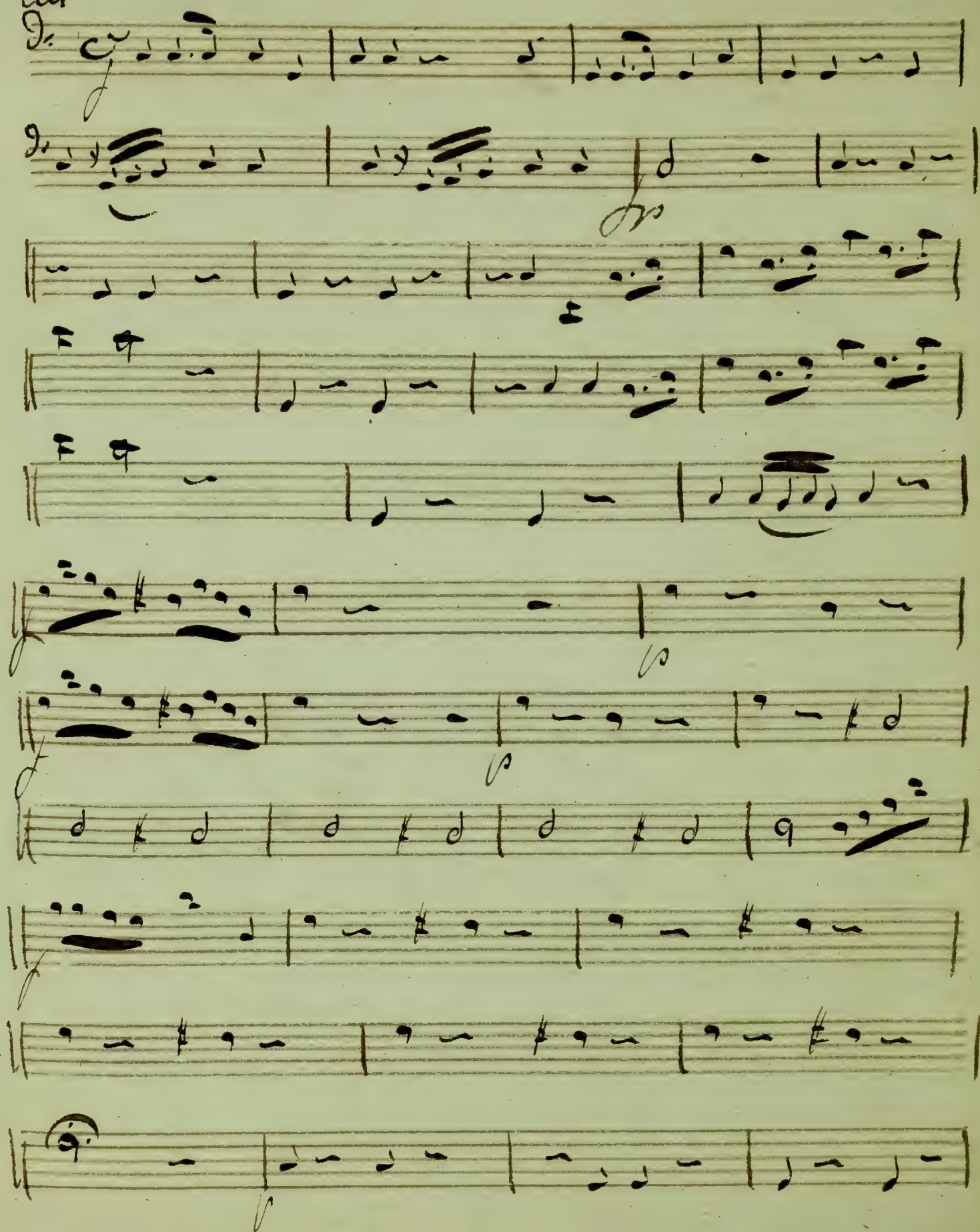


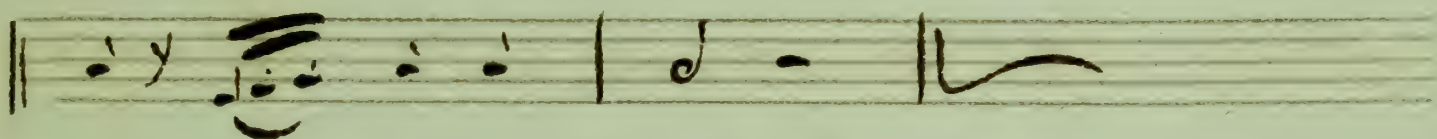
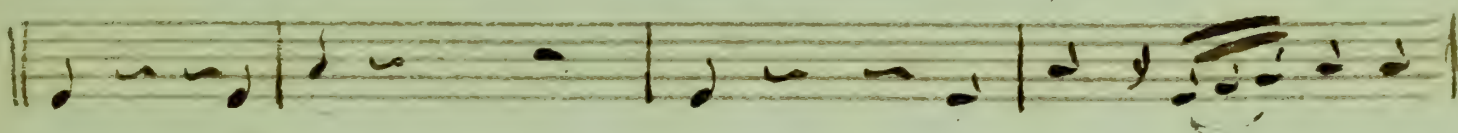
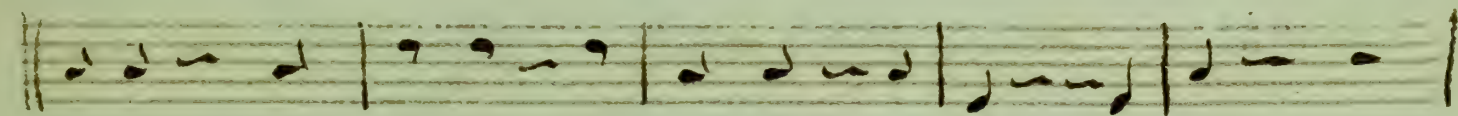
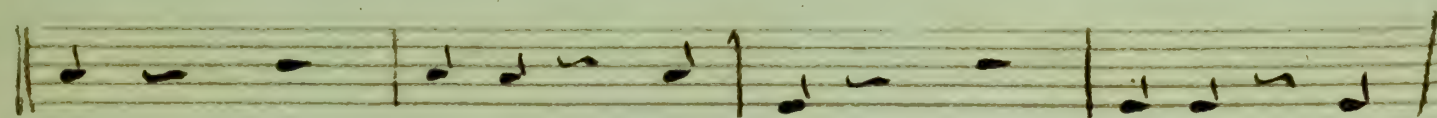
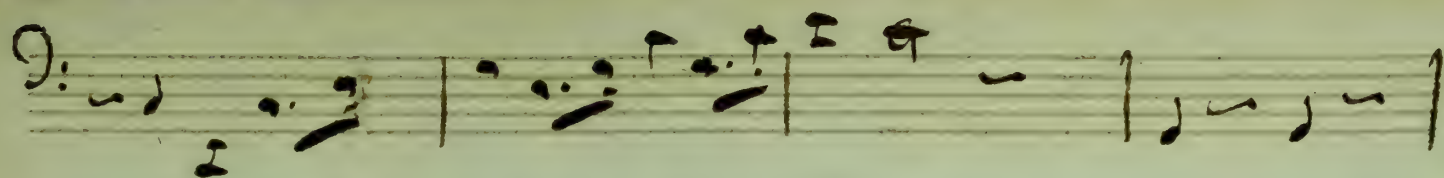
19 Monsieur je suis un tailleur & honnête homme



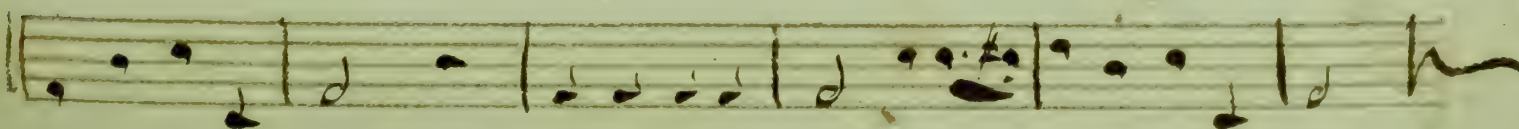
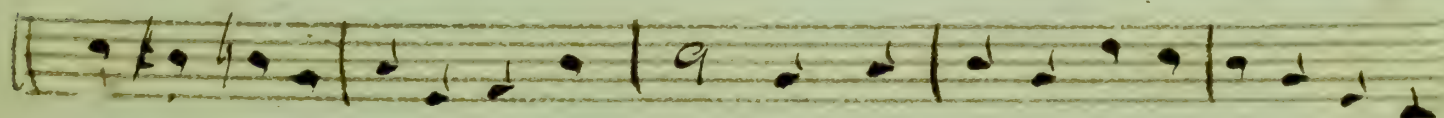
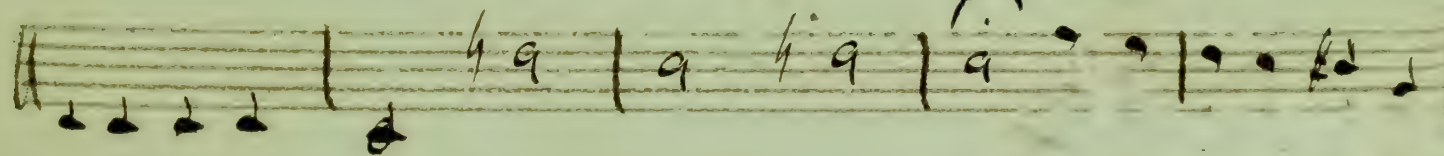
No 15. il n'en faut pas davantage

all

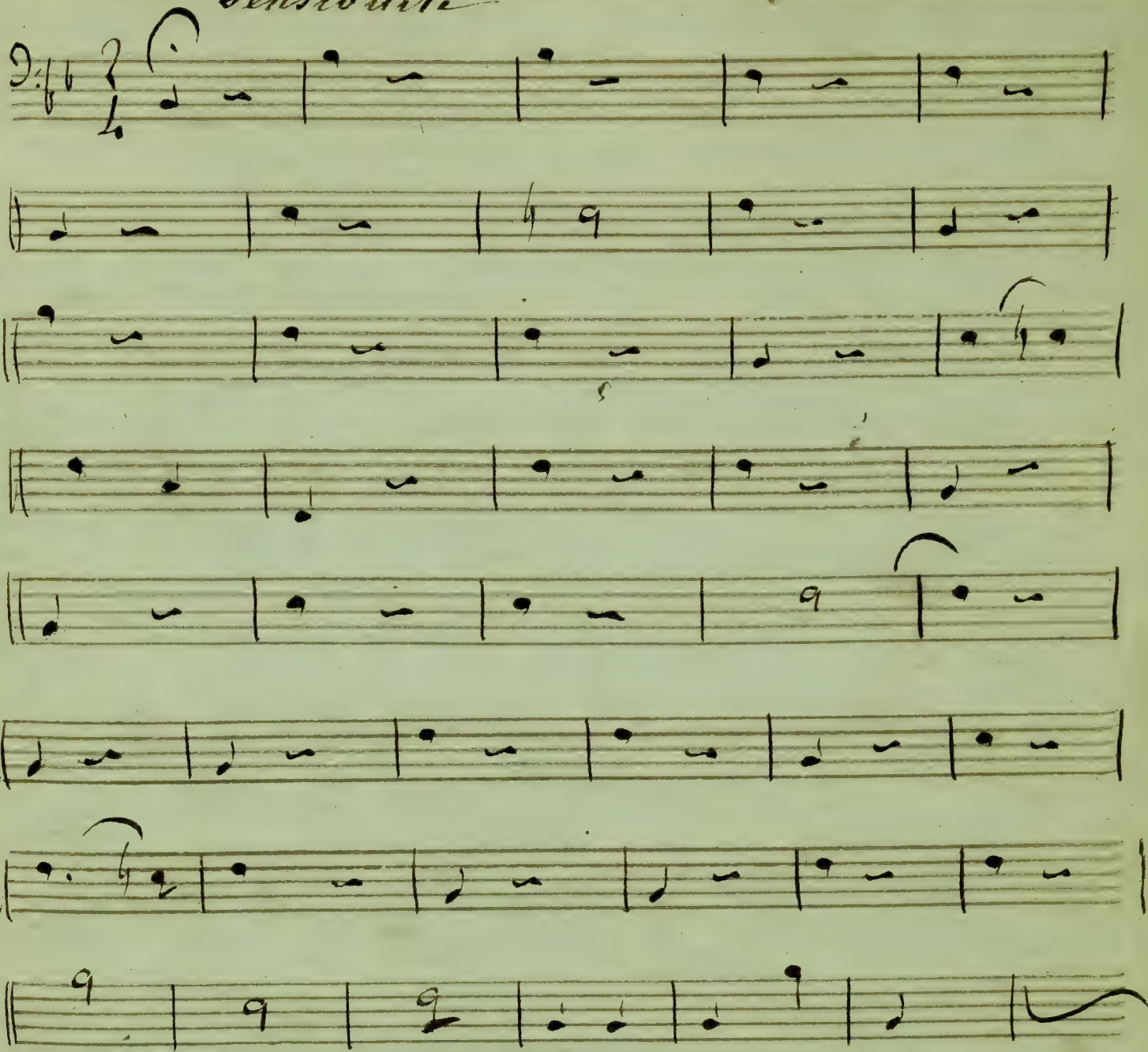




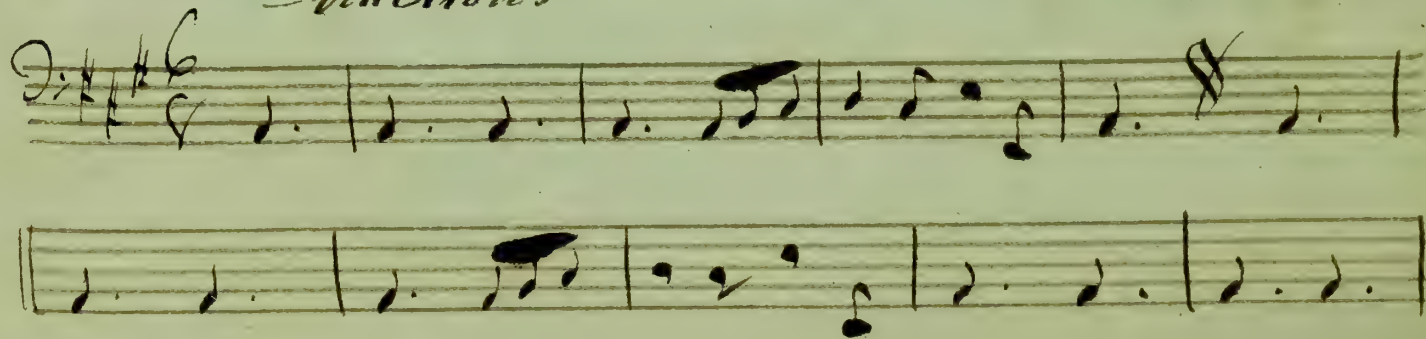
16 il n'y aurait plus de valets de chambre

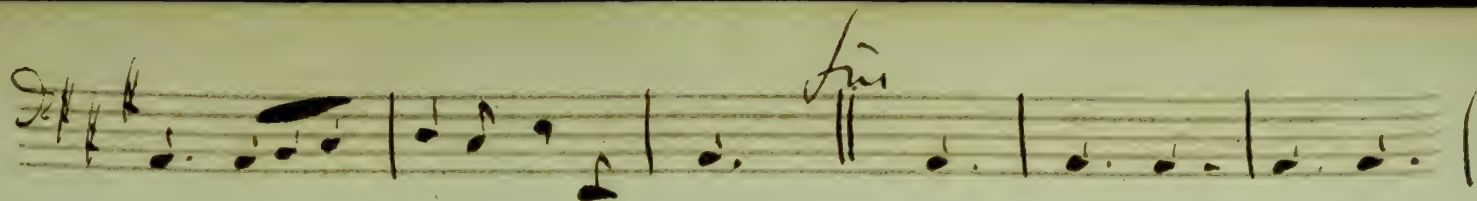


17 C'est indigne de se jouer de ma
Sensibilité

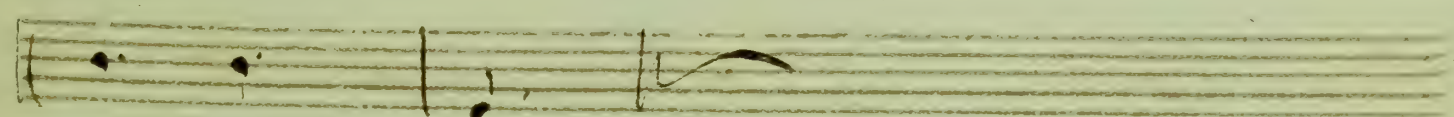
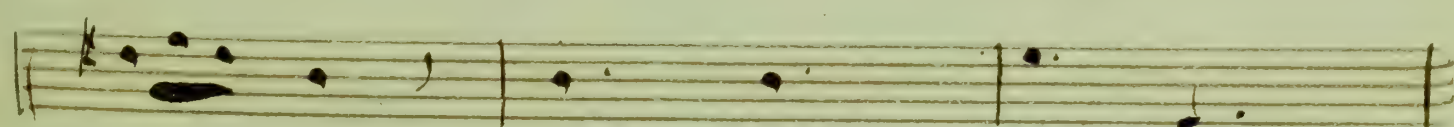
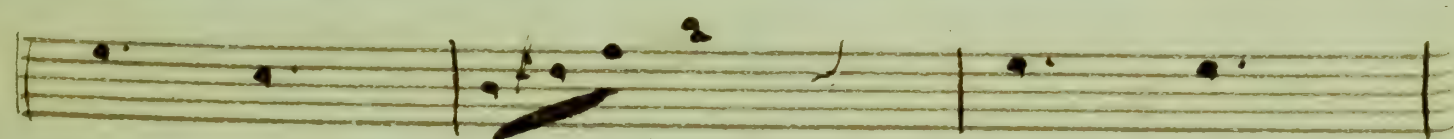
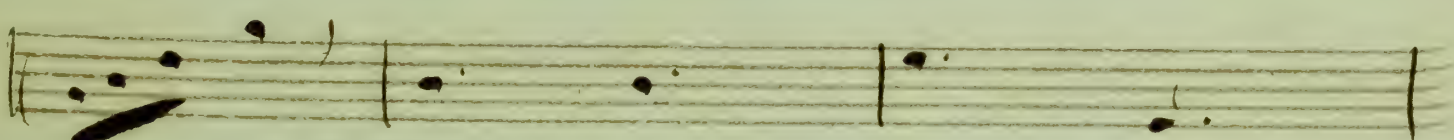
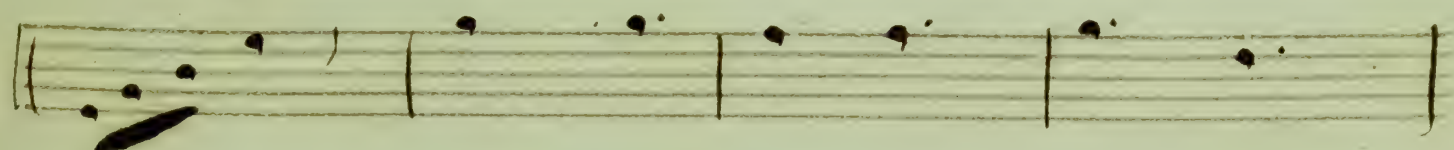
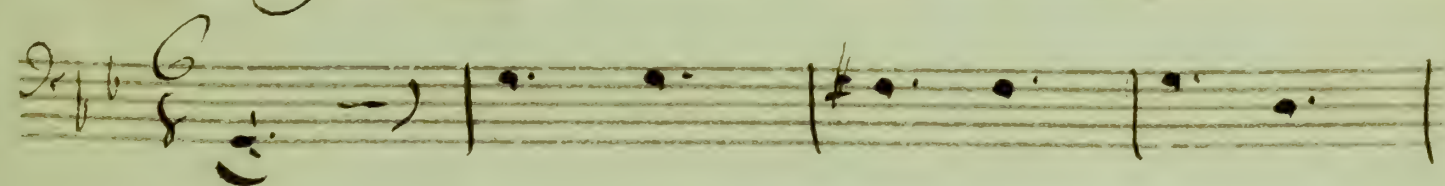


18 Je vais te donner mes dernières ins-
tructions

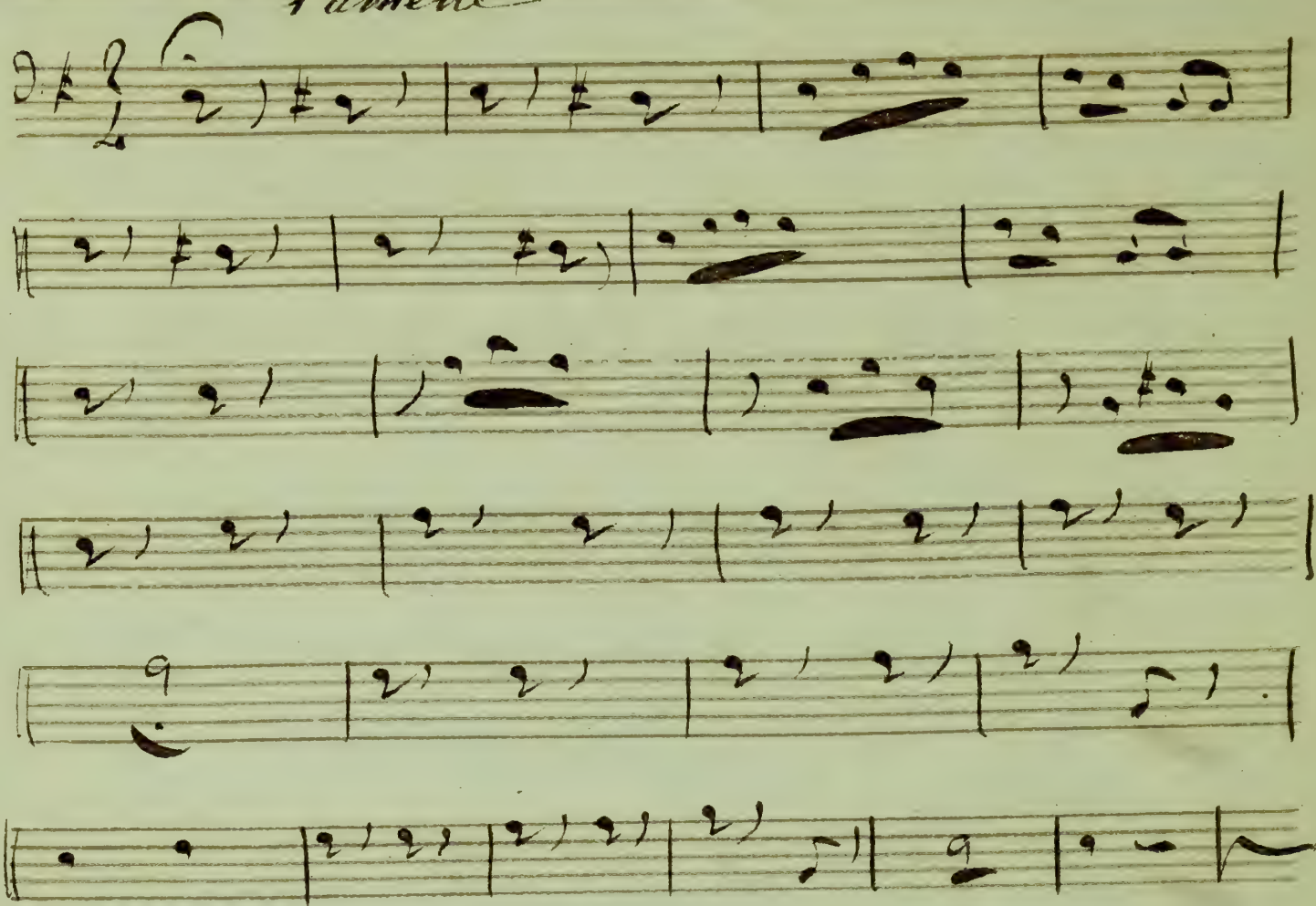




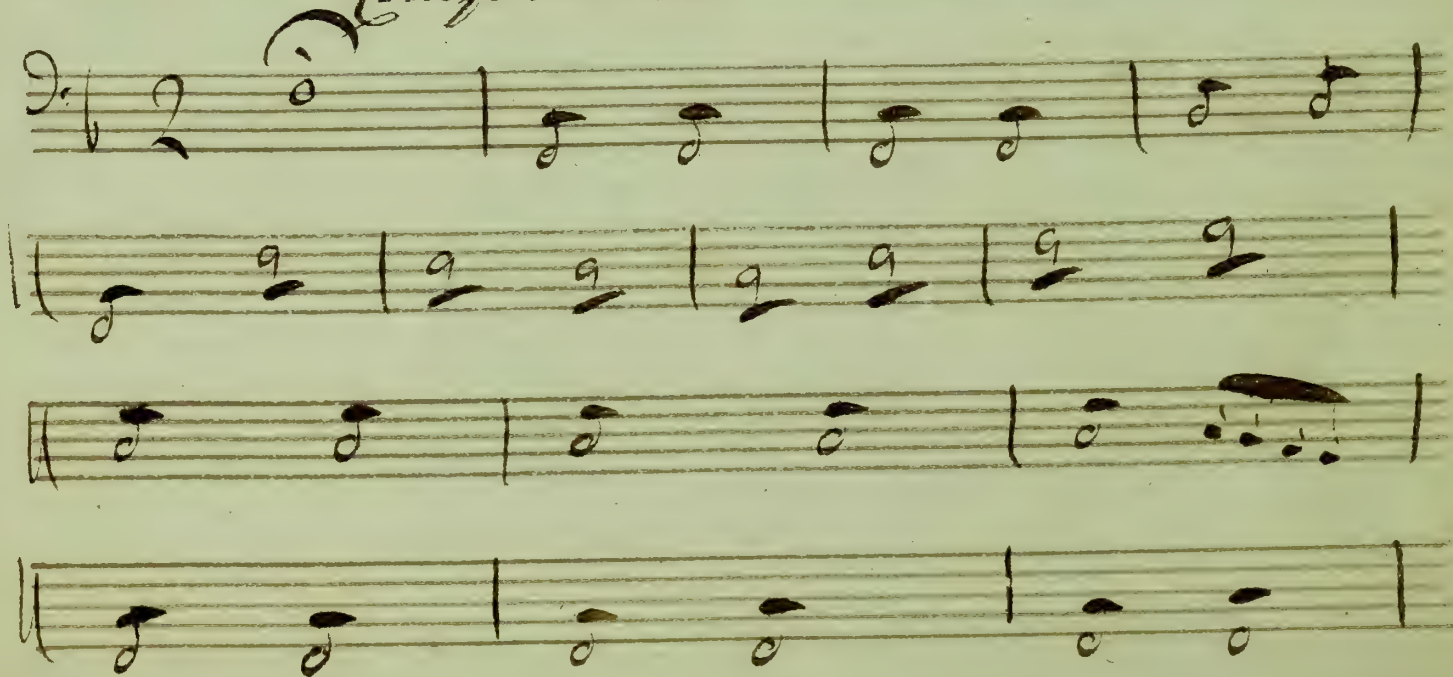
je n'ai pas dit cela - souvent souvent

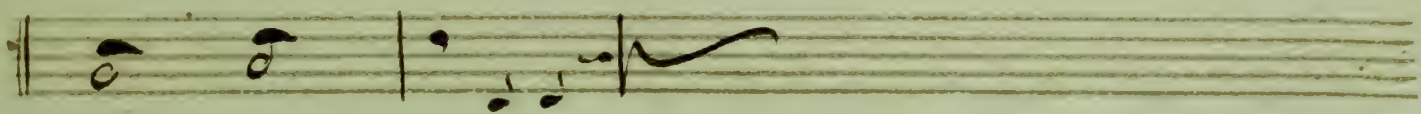
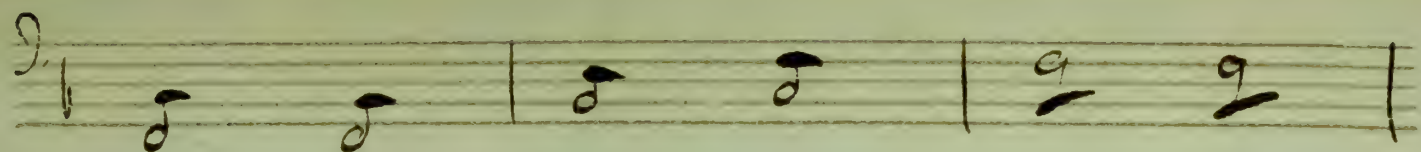


20 *Oh oui le cher gutman qui Diabla*
L'amène

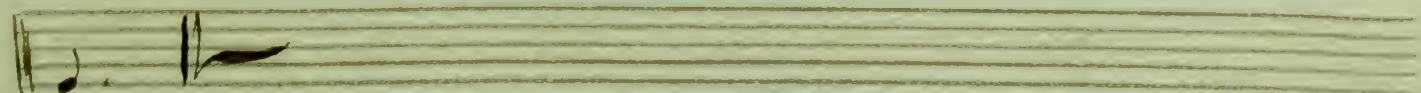
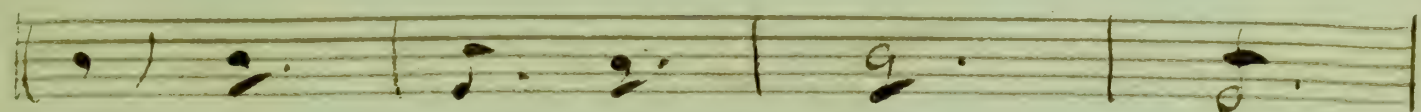
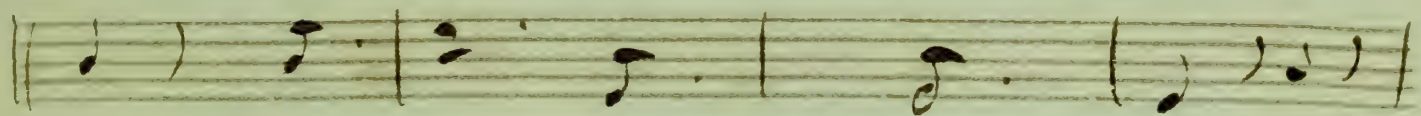
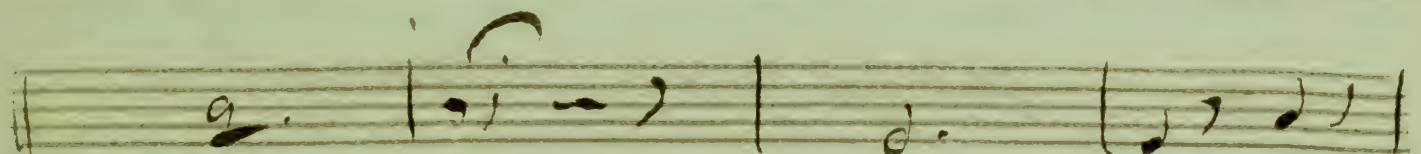
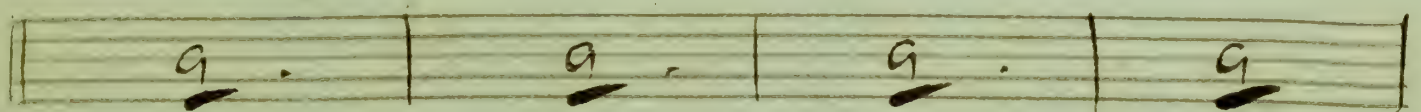
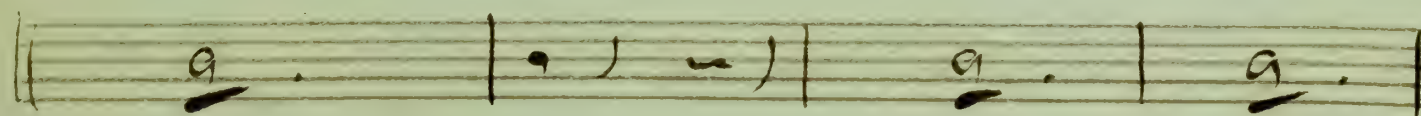
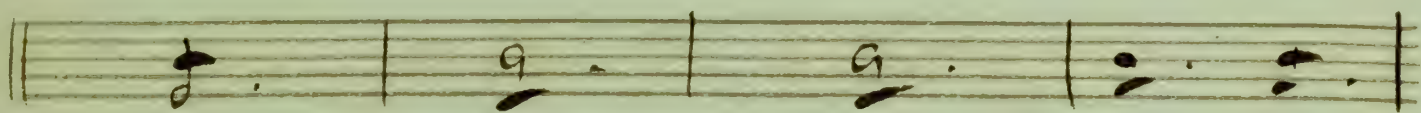
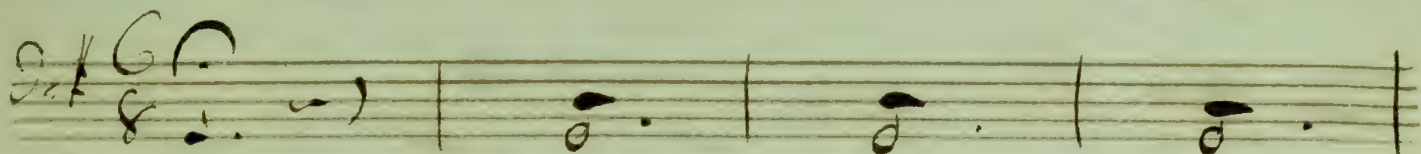


21 *Vous me permettez de lui faire mon*
compliment

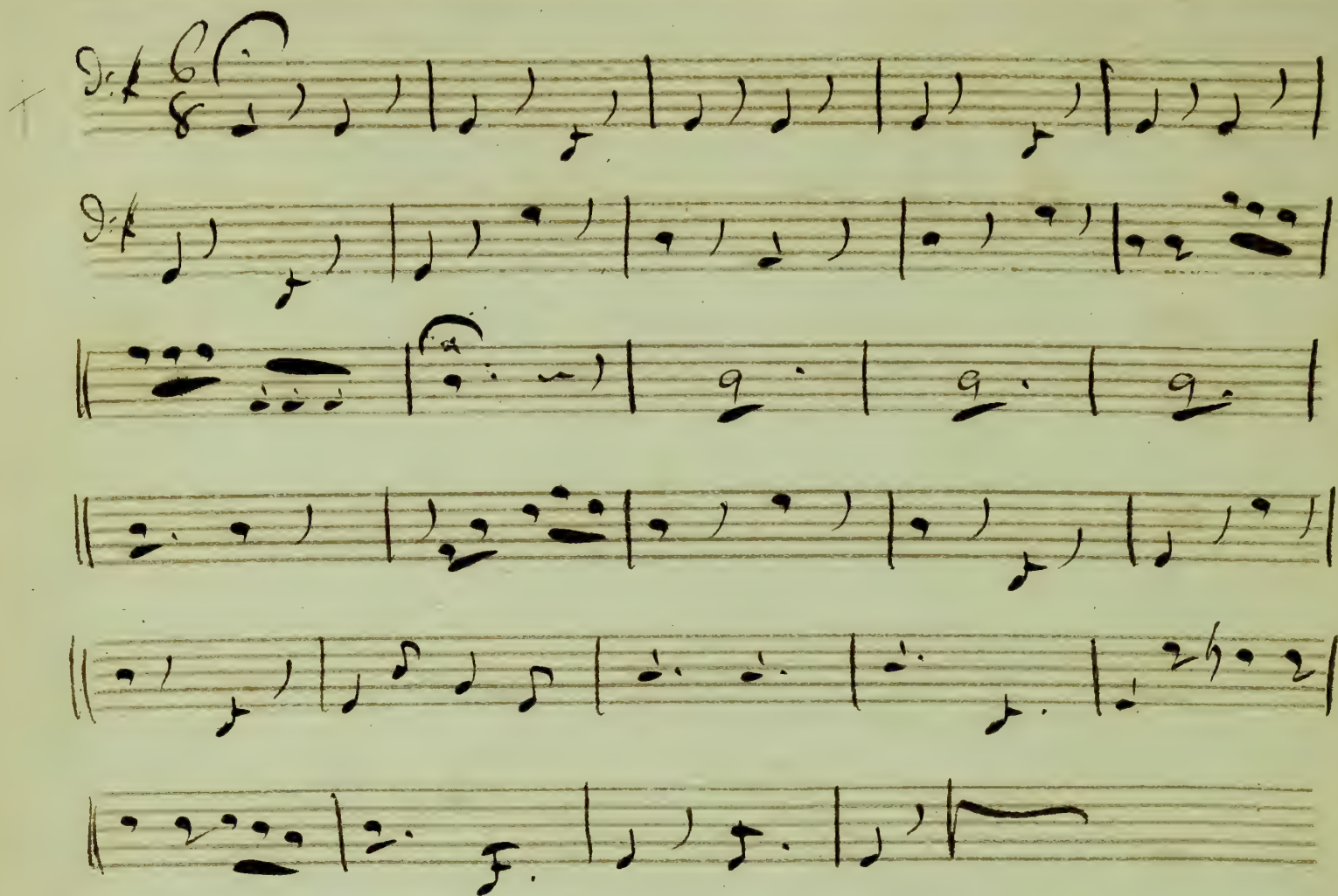




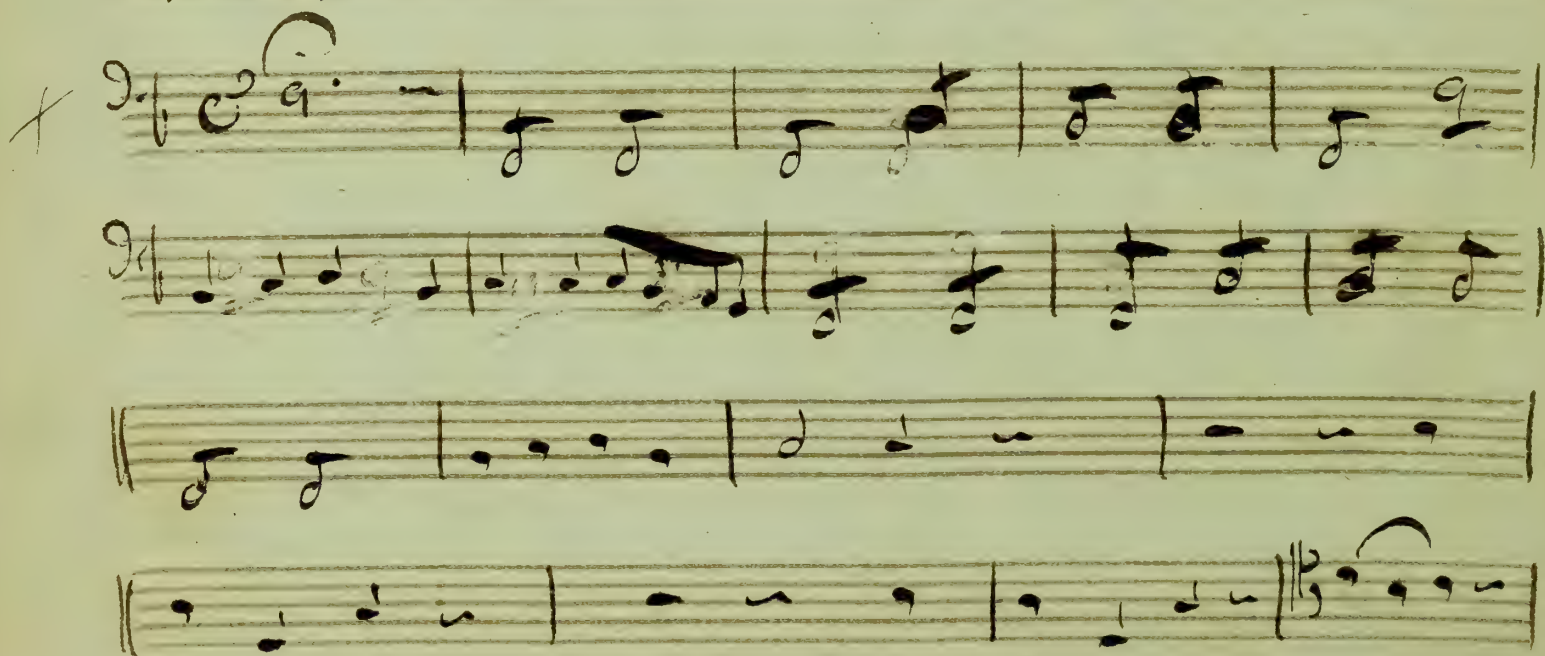
ils se sont très mal conduits avec moi

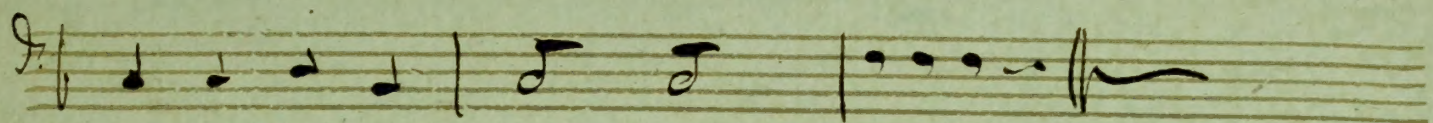
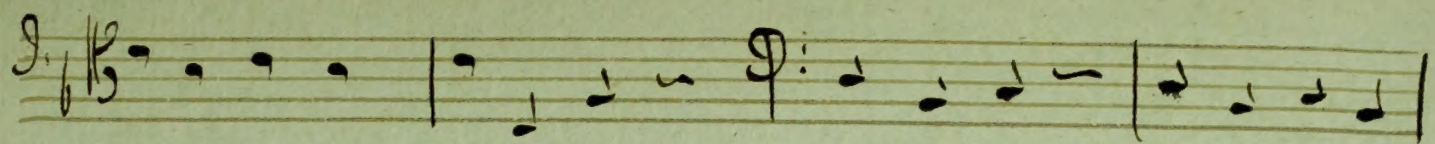


23 ah si ce n'est que cela rassurez-vous

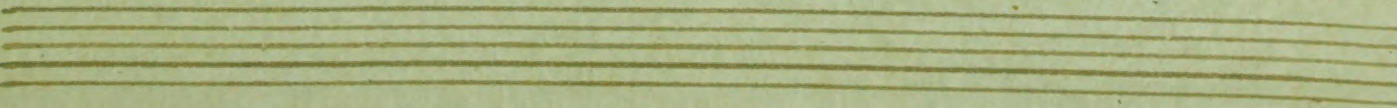
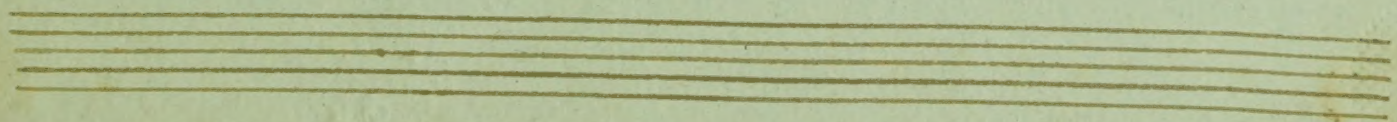
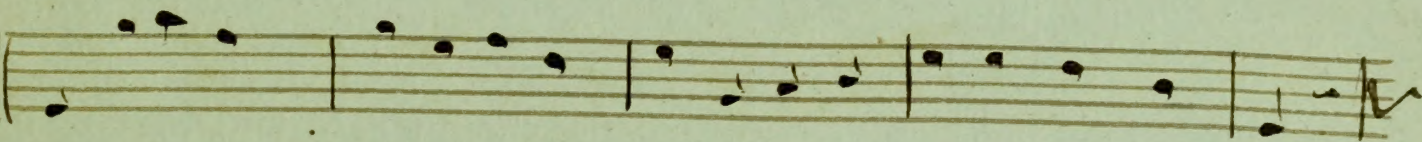
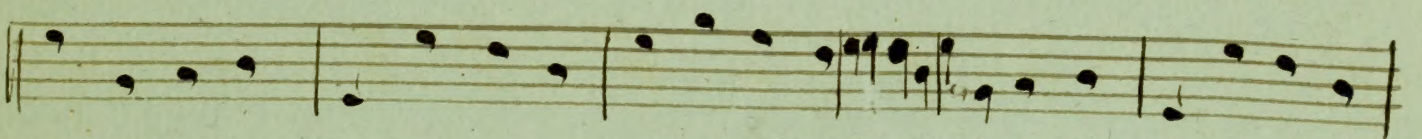
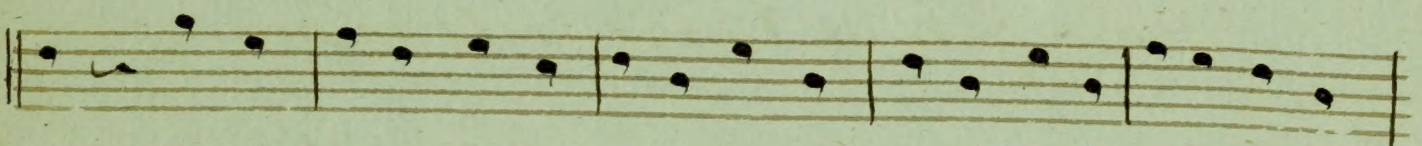
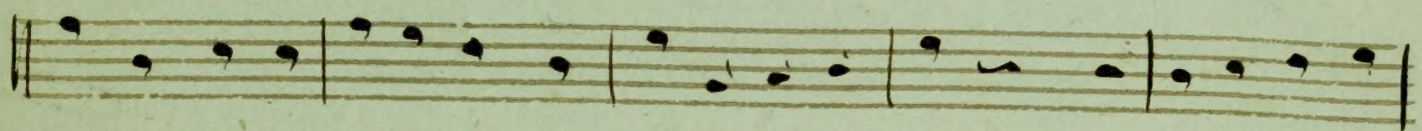
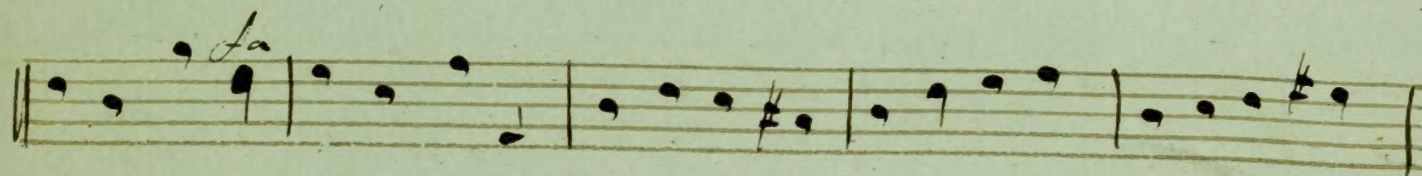
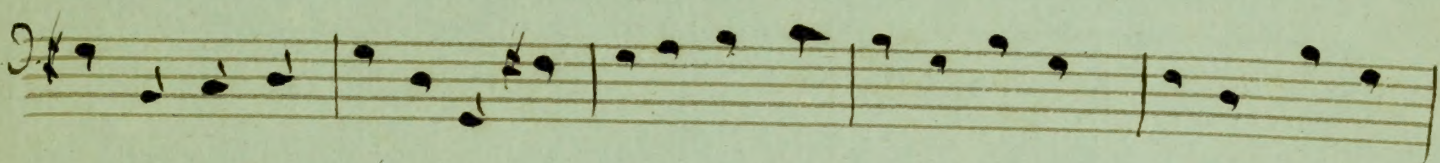
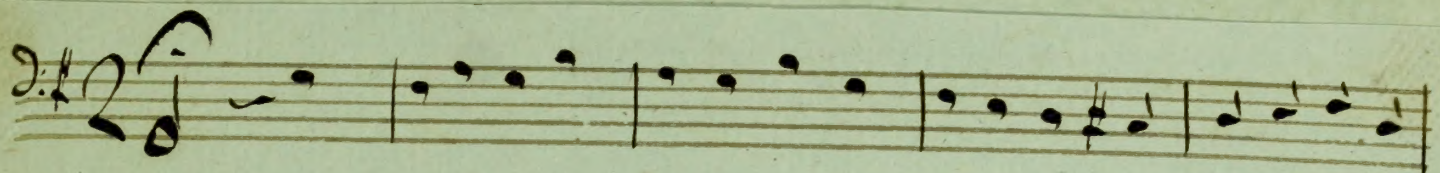


24 il m'en fouterait trop de vous tromper l'apprenti...



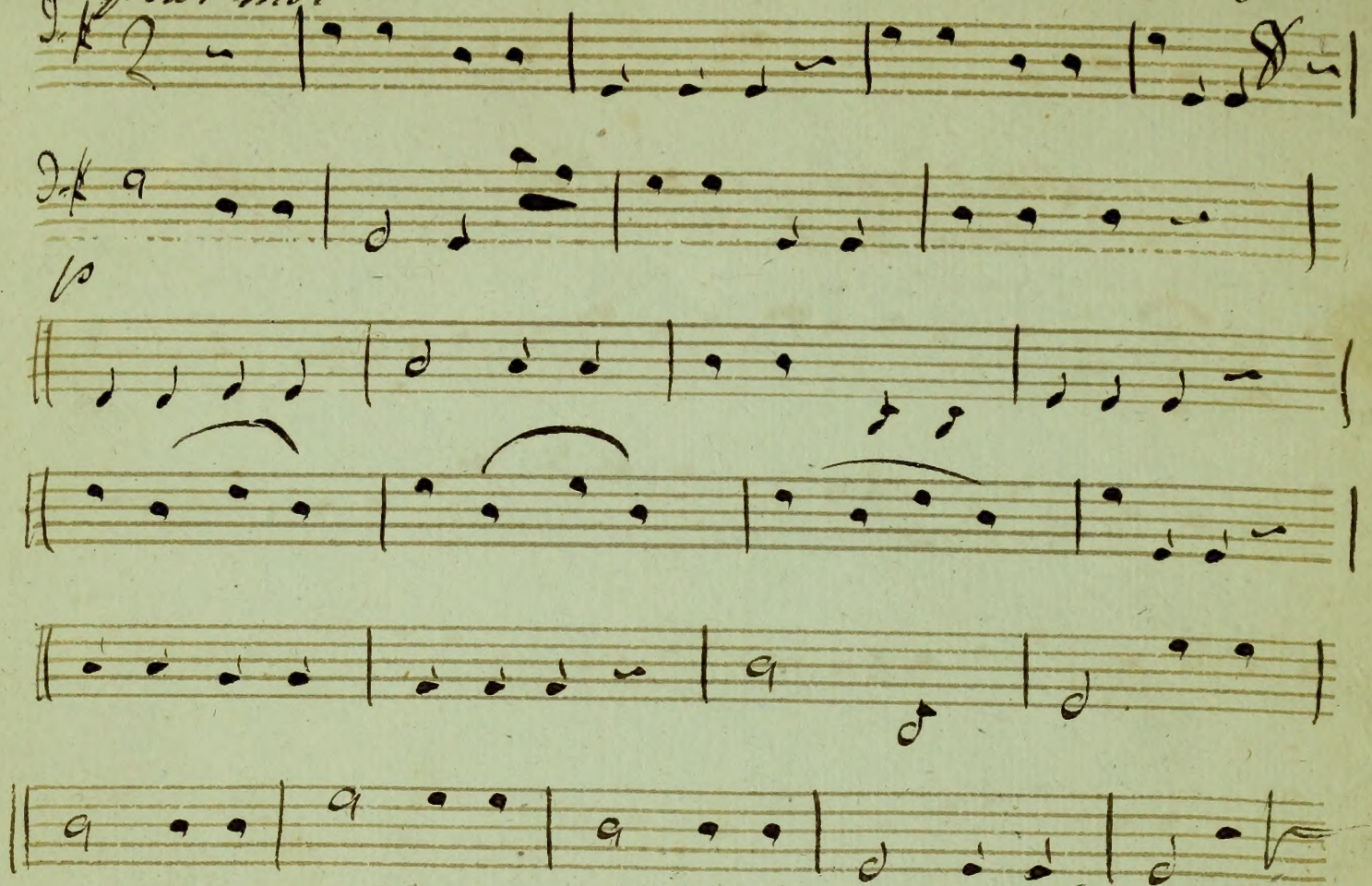


*Vous m'auriez peut être encore fermé
votre porte.*



26 Vaudeville

Les meilleurs m'ont-ils pas pour vous la même amitié que
pour moi



Fin



